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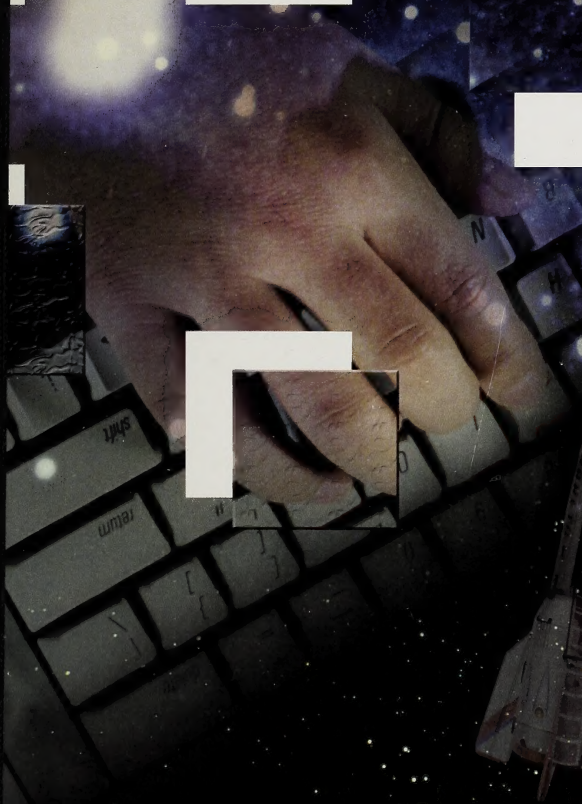
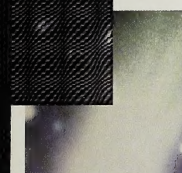
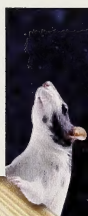
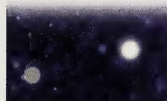
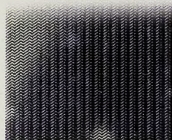


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English Language Arts 20-2

Module 6

Characters in Conflict



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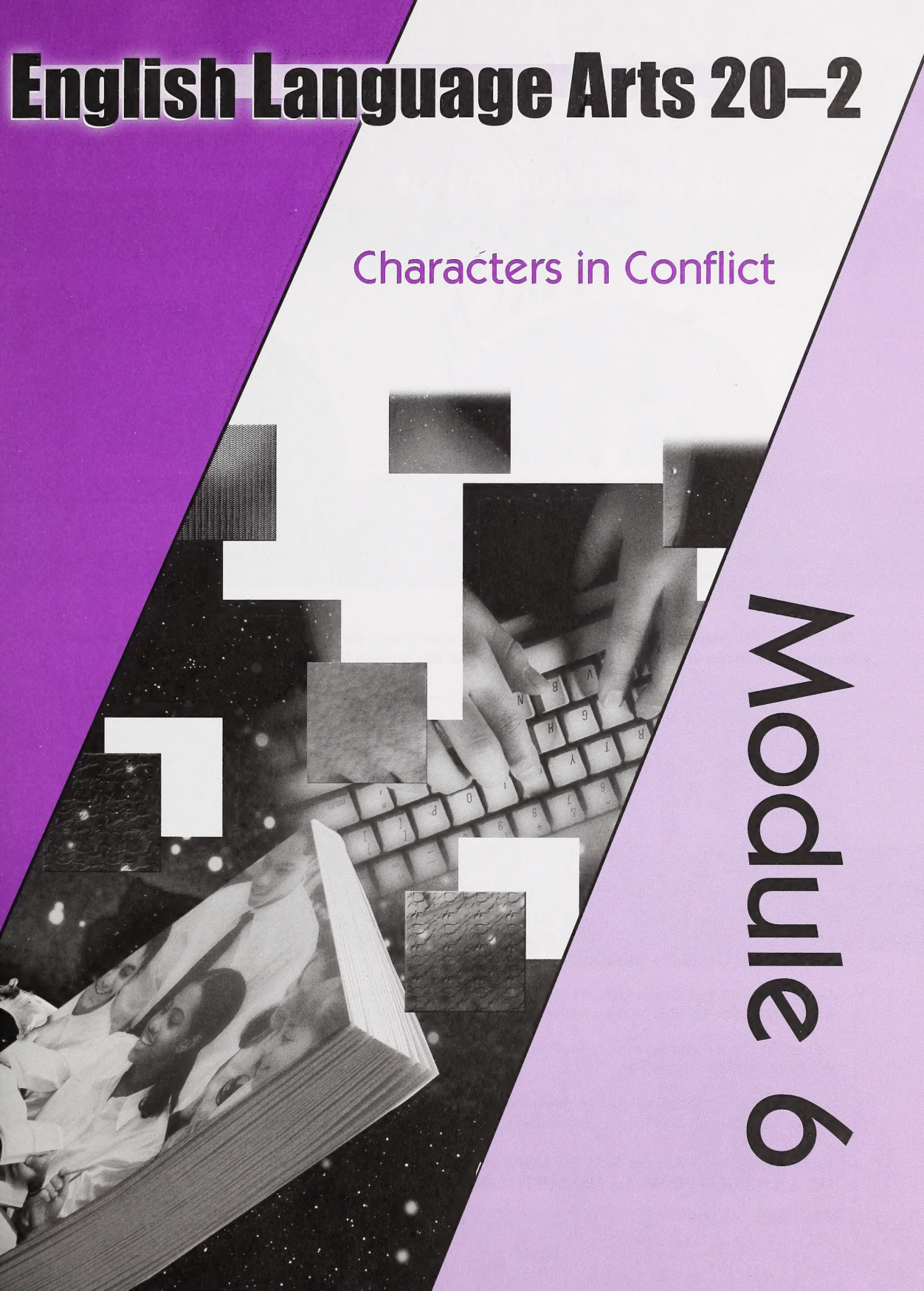


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English Language Arts 20-2

Characters in Conflict

Module 6



English Language Arts 20-2
Module 6: Characters in Conflict
Student Module Booklet
Learning Technologies Branch
ISBN 0-7741-2527-6

The Learning Technologies Branch acknowledges with appreciation the Alberta Distance Learning Centre and Pembina Hills Regional Division No. 7 for their review of this Student Module Booklet.

This document is intended for	
Students	✓
Teachers	✓
Administrators	
Home Instructors	
General Public	
Other	



You may find the following Internet sites useful:

- Alberta Learning, <http://www.learning.gov.ab.ca>
- Learning Technologies Branch, <http://www.learning.gov.ab.ca/ltb>
- Learning Resources Centre, <http://www.lrc.learning.gov.ab.ca>

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Welcome

to English Language Arts 20–2

Module 1



Looking
Ahead

Module 2



Roles and
Relationships

Module 3



Making
Choices

Module 4



Media and Technology
Influences

Module 5



Understanding
and Acceptance

Module 6



Characters
in Conflict

Resources

The English Language Arts 20-2 learning package consists of six Student Module Booklets and twelve Assignment Booklets. In addition to the course materials, you will need the following resources, which are available from the Learning Resources Centre:

- the textbook *Between the Lines 11* (Nelson Thomson Learning, 2002)
- the textbook *Communicate!* (Nelson Thomson Learning, 2002)
- the novel *Of Mice and Men* by John Steinbeck
- a dictionary, such as *Gage Canadian Dictionary* or *Canadian Oxford Dictionary*, and a thesaurus
- access to the feature film *October Sky* (1999)

Following is a list of equipment that you will be required to use. You may wish to discuss the availability of equipment with your teacher.

- You will need a computer with a CD-ROM to view the multimedia programs that come with the course. It is recommended that the computer have a word-processing program, such as *Microsoft® Word*, installed on it. It is also recommended that the computer be connected to the Internet.
- To listen to the *English Language Arts 20-2 Audio CDs* that come with the course materials, you may use a CD player or a computer with a CD-ROM.
- To view the feature film, you will need a television and a VCR or DVD player.
- You will need some way to record oral assignments. You may choose to use an audiocassette recorder or a computer equipped with recording capability.

Finally, you will need a notebook or binder with lined paper to answer questions from the Student Module Booklets and a scribbler or coiled notebook for journal writing.

Visual Cues

You will find many visual cues in this course. Colour is used to highlight terms that are defined in the Glossary. You will also find several icons in the margins. Read the following explanations to discover what the various icons prompt you to do.



Use one of the textbooks.



Use one of the course CDs.



View television or a feature film.



Explore the Internet.



Get together with a partner or a group.

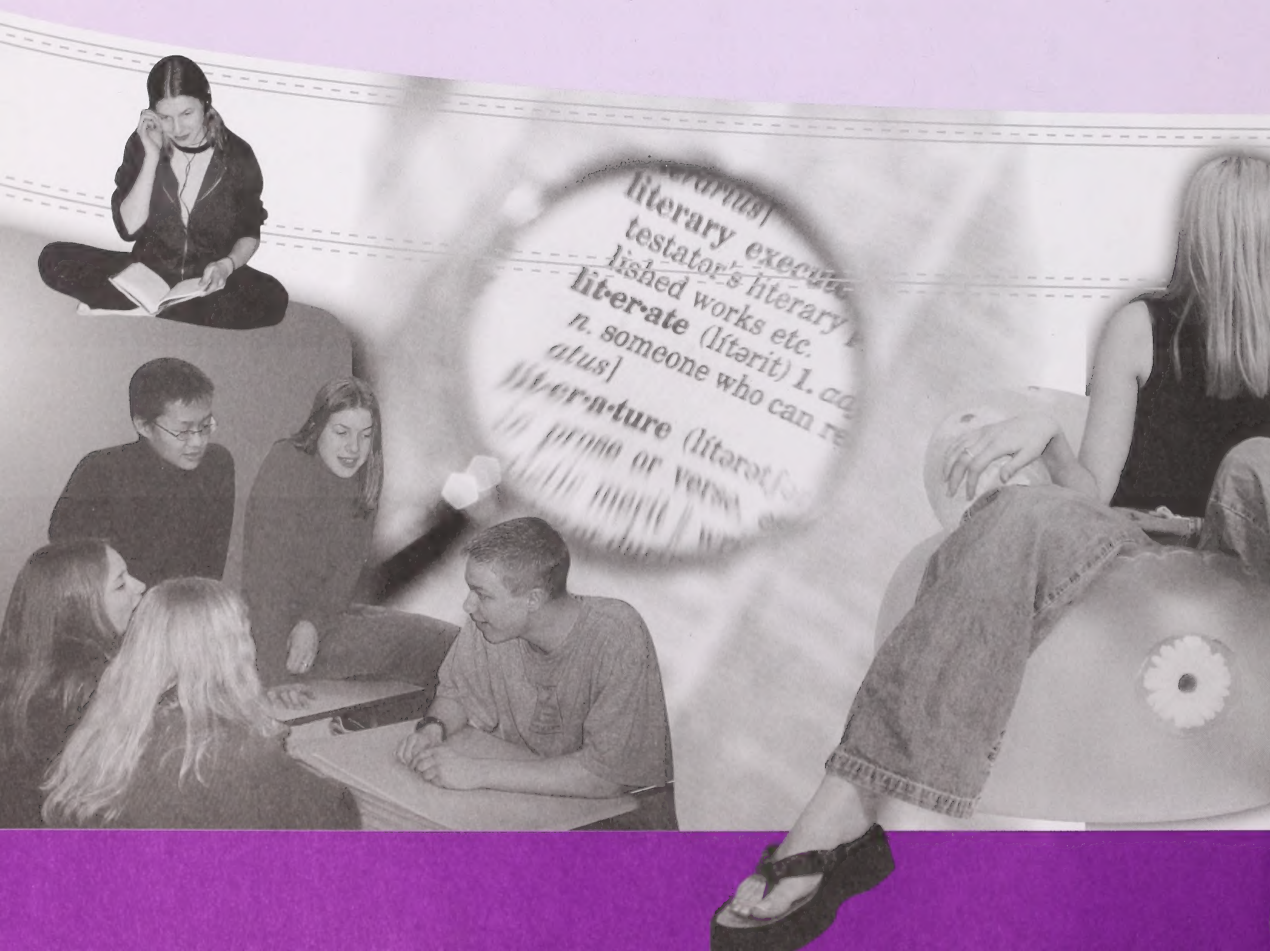
Assessment

There are two Assignment Booklets for each of the six modules of this course. Your work in these Assignment Booklets will be submitted to your teacher for assessment. If you have difficulty with any of the assignments, you should consult your teacher.

Your final mark in this course will be determined by

- the quality of your work in the Assignment Booklets
- how well you score on the final test
- your performance on any other tests or work that your teacher may assign
- any other criteria established by your teacher or your school

Your teacher or your school will provide information about how your marks will be distributed.



Strategies

Organize your materials and work area before you begin so that you have everything that you need. You should have a quiet area away from distractions in which to work. Use a calendar to set goals for yourself to complete each module. Create a schedule, and display it as a reminder.

Many of the learning outcomes that you need to be able to demonstrate in English Language Arts 20-2 involve your skills in working with others. In the lessons that you will do in each section, you will often encounter instructions asking you to work with a partner or in a group. Although it is possible to do much of this work on your own, you will likely get much more out of it if you collaborate with others. Your partner can be a friend, classmate, or family member. You do not need to work with the same partner all of the time. If you are having problems arranging for a study partner, contact your teacher.

To achieve success in this course, be sure to read all the directions carefully and work slowly and systematically through the material in the Student Module Booklets. Taking this approach will prepare you for your assignments. Try to set realistic goals for yourself each day and each week, so that you will complete each module in a reasonable time. Do your assignments regularly, and remember to review and proofread your work before sending it to your teacher. Careful work habits will greatly increase your chances for success in English Language Arts 20-2.



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Module Overview



Conflict—the struggle between opposing forces—is a normal and natural part of life. Think about a conflict you have had recently. Did you struggle with yourself, with someone else, or with the forces of nature? How did you respond? What was the outcome? What did you learn from the conflict?

All fiction, at one level or another, involves conflict. In Module 3, you explored characters and conflict in short stories and a novel. In this module, you will examine characters and conflict in drama. As you explore the plays in this module, be conscious of the various conflicts that emerge. Consider the larger purpose this particular conflict might serve. Is the author trying to express some idea or social comment by means of the conflict?

In Section 1, you will think about how stage plays are produced. You will also explore two stage plays. In Section 2, you will turn your attention to drama created for television and the cinema. You will examine a teleplay and a feature film. In Section 3, you will prepare for the final test in English Language Arts 20-2.

Section 1

Stage Plays

If you are like most people, you have watched many movies on television and in the movie theatre, but you have only seen a few live theatre productions.

Though screen and stage plays have many common characteristics, they also have significant differences. The stage limits the physical conflict that can be portrayed; therefore, stage plays are better suited to exploring mental and emotional conflicts arising from differing values and desires of characters. Because the facial expressions of the actors are not visible for most of the audience, stage plays have much more dialogue than films.

In this section, you will broaden your knowledge of theatre. You will explore the literary and dramatic aspects of two stage plays, *Trifles* and *Heat Lightning*.

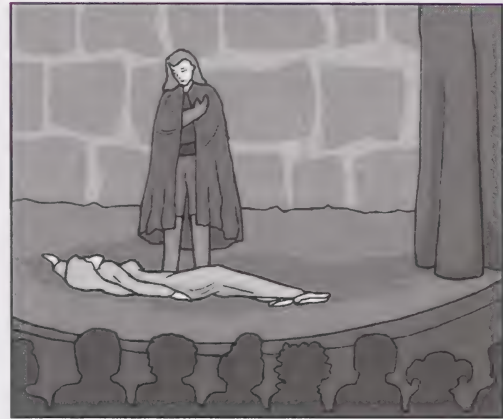


CITADEL THEATRE/LEN CARIOU

Lesson 1: Producing a Stage Play

Have you ever taken part in the production of a play? Many communities have drama clubs that stage at least one play a year.

If you have not taken part in a play, you may be curious about the process of creating a play. If you have been involved in a production of a play, the following description will provide you with a chance to review the terminology and the steps involved in producing a play.



The producer and director are key people in the production of a play. Typically, the producer takes care of the money and the business end of the production. The director takes responsibility for everything that is shown on the stage.

DID YOU KNOW?

Before preparations for the play begin, the director must contact the publisher who controls the performance rights of the play and ask permission to present it publicly. Usually a fee called a *royalty* is charged for performing the play.

Following are the basic steps for staging a play. Of course, the process is more complex, but these steps provide an overview.

Step 1: Interpreting the Script

The director's first task is to read the script carefully many times. This detailed study of the script will help him or her develop an individual vision of the playwright's intentions. The director's interpretation will shape his or her thinking about every other aspect of the production.

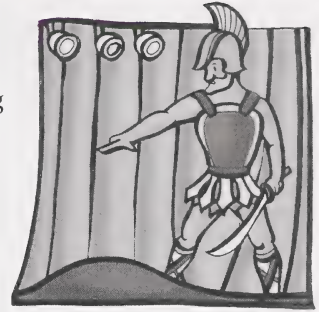


Step 2: Assembling the Cast and Crew

The director's next duty is to select the cast (the actors) and crew (the people who work behind the scenes).

Usually actors audition for the parts in a play. Following are some of the factors that the director considers when choosing the cast:

- **Physical appearance.** Is the actor's physical appearance suitable for the part? Is the actor comfortable working on the show? Does the actor move in a natural manner on stage?
- **Voice.** Is the actor's voice suitable for the part? Can the actor be heard and understood clearly? Does the actor deliver the lines so that they make sense?
- **Overall effectiveness.** Can the actor convincingly show emotion? Can the actor follow instructions from the director?

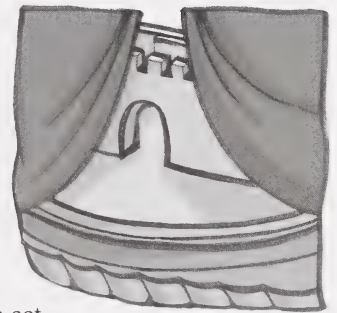


collaboration: the act of working together

The main concern of an actor is to create a character. This process seems very individual, but **collaboration** is important in theatre. Each actor makes a commitment to the director and the rehearsal process. An actor must also be aware of the efforts of the crew members and treat their work with respect.

Following are some of the people who work behind the scenes to make the production a success:

- **Set and prop designers.** Designers usually create the **set** and **props**. The set (short for *setting*) refers to the physical environment onstage in which the play unfolds. The props (short for *properties*) are all the objects used by actors on stage (such as a fan or wallet) and all objects necessary to complete the set (such as furniture and plants).



The set and prop designers usually work with a team of people who build, paint, and decorate the set. During a play, crew members change the sets and move the props on and off the stage. The property manager ensures the sets are dressed correctly and the actors have all the necessary props.

- **Lighting and sound designers.** Designers create lighting and sound effects that provide the appropriate mood for a play. During the play, the lighting and sound designers supervise the crew who set up, operate, and make repairs to the equipment.

- **Costume and makeup designers.** Designers are responsible for each character's costume and makeup. Costumes and makeup help communicate to the audience clues about who the characters are, what function they serve in the play, and where they are located in both place and time.



Actors use stage makeup because stage lighting tends to make everyone's face look flat. Makeup brings out the expressiveness of an actor's eyes and mouth. In addition, makeup helps make the actors look more like the characters they are portraying. For example, makeup can make actors look older or scarier.

- **Assistant director.** The assistant director, sometimes called the stage manager, works closely with the director to ensure that all activities concerning the production are accomplished on time.

The many duties of the assistant director include distributing scripts and production schedules, scheduling production meetings, arranging rehearsal space, **calling cues**, and keeping a **prompt book**.



calling cues: giving signals for lighting changes, sound changes, as well as speaking and movement changes that take place on stage

prompt book: a copy of the script with notes for calling the cues

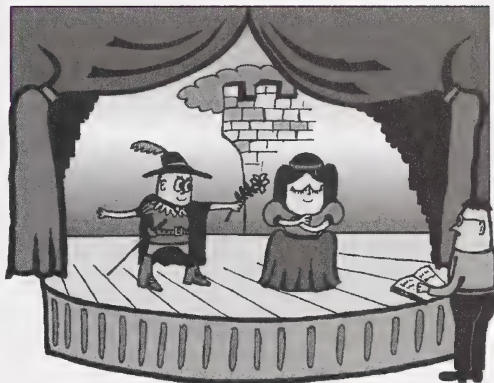
DID YOU KNOW?

Typically, short plays have one act and longer plays have three acts. Acts are often subdivided into scenes. A scene often signals a change in time or location, and the stage crew must set up the stage with different scenery and props. Scene changes are brief so the audience remains seated. There is usually an intermission between acts.

Step 3: Collaborating with the Cast and Crew

Creative collaboration is vital to theatre. The actors bring their own interpretations to the project and perhaps inspire the director to rethink his or her interpretation. The actors work closely with the director and each other.

Moreover, the director collaborates with the designers about the technical needs of the production. The free flow of ideas that takes place further refines the director's vision of the production.



Details in the script about the specific locations in which the action takes place need to be dealt with early in the production process because they determine both the basic requirements of the set and the possible movement of the actors on stage.

An audience will lose interest if the actors stand woodenly in one place on the stage and recite their lines. However, every movement of an actor should be for a reason. This reason is called the actor's **motivation**. The planned movement and grouping of actors is called **blocking**.

To avoid confusion, directions for movement are always given from the perspective of the performers as they are standing on the stage facing the audience. These directions include the following terms:

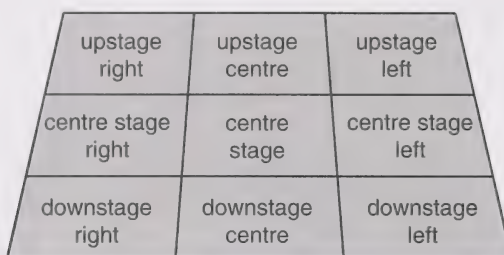
- **stage left**: left side of the stage from the performer's point of view
- **stage right**: right side of the stage from the performer's point of view
- **downstage**: the part of the stage closest to the audience
- **upstage**: the part of the stage farthest from the audience
- **centre stage**: the part of the stage midway between downstage and upstage

The following are more stage terms that you will encounter in drama:

- **onstage**: the part of the stage that is visible to the audience
- **offstage**: the part of the stage that is not visible to the audience
- **wings**: the offstage space at right and left of the onstage area
- **backstage**: the area behind the stage including the dressing rooms
- **front of the house**: the theatre seating and lobby area

The performing area on a stage is usually a trapezoid. This shape gives all members of the audience a good view of the whole stage.

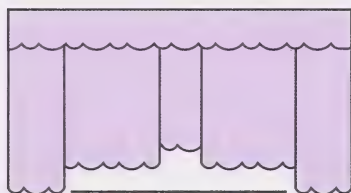
As you can see from the following diagram, the acting area of the stage is divided into nine sections.



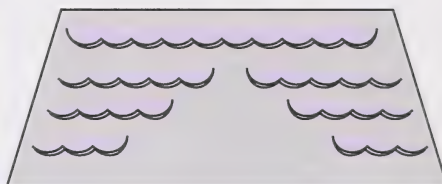
Audience

Stage draperies hide the offstage areas from the audience and generally dress up the stage.

Front View of Curtains



Top View of Curtains



DID YOU KNOW?

Early stages were often built on an incline with the back of the stage higher than the front so the audience could see the stage better. The part of the stage closest to the audience was named *downstage* because an actor who walked toward the audience was walking literally downhill. Similarly, the back of the stage was named *upstage*.

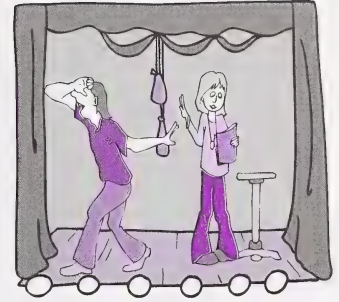
Today the verb *to upstage* refers to one actor capturing the audience's attention away from another actor. Originally, it referred to an actor moving downstage in front of another actor, thus forcing the other performer to move upstage, away from the audience, and out of the spotlight.

Step 4: Rehearsing the Play

The director is responsible for organizing and conducting a series of rehearsals.

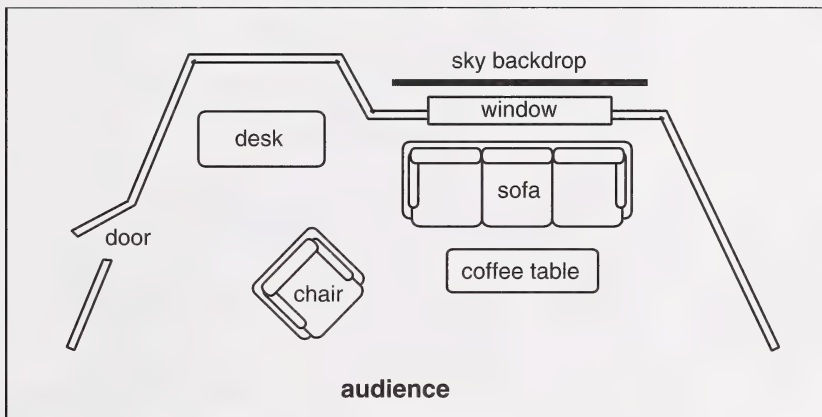
At the first rehearsal, the director usually explains to the cast his or her vision of the play. At this time, the actors usually sit in a room and read their parts in turn.

The second rehearsal is a walk-through in which the actors hold scripts and read from them while also moving about.



The **floor plan** is an essential rehearsal-planning tool because it allows a director to work out the blocking of the play. The floor plan depicts the stage as it would look from above. It shows the layout of scenery and props.

Following is an example of a simple floor plan:



The focus of the director's work in later rehearsals—including technical rehearsals and dress rehearsals—is to perfect the overall look and feel of the whole production. During these rehearsals, the transitions between scenes are smoothed out, the pacing is improved, and all the design and technical aspects of the production are integrated.

Between rehearsals, actors are responsible for thinking about their characters and how to interpret their words and actions, experimenting with line readings, and memorizing their speeches. During rehearsals, actors have the opportunity to test their ideas. Rehearsals are also important for relating to other actors on stage and paying attention to what the director says.

1. A stage play is the result of the co-operative efforts of a large number of people. Use a chart such as the following to explain the roles and responsibilities of the following people:

Position	Roles and Responsibilities
Producer	
Director	
Actor	
Set and Prop Designer	
Lighting and Sound Designer	
Costume and Makeup Designer	
Assistant Director (Stage Manager)	

2. Because stage performances are live, the actors risk missing a cue or flubbing a line. Unlike film, there are no opportunities to do a retake. Despite this risk, many actors relish the opportunity to do live theatre. Explain why this might be so.

Compare your responses with those on page 69 in the Appendix.

DID YOU KNOW?

Over 2500 years ago, the ancient Greeks were performing elaborate plays in open-air theatres. In fact, the Greeks are credited with inventing two kinds of drama—tragedy and comedy. Some of the terms used in theatre today have their origins in Greek words and names. For example, the word *thespian* (a synonym for actor) comes from the name of one of the first Greek playwrights, Thespis.



Journal Entry 6A

In your journal, describe at least one theatrical production that you have attended or in which you have participated. Consider the following questions:

- What was the name of the play? Where did you see it or present it?
- Did each actor stay in character throughout the performance?
- Did the actors deliver their lines naturally and appropriately? Could the voices of all the actors be heard and understood?
- Did the actors listen and react satisfactorily to each other?
- Were each character's movements clear, varied, and motivated?
- How did the set and props, the makeup and costumes, and the lighting and sound effects contribute to the play?
- What did you enjoy most about the play?

Reading a Play



When most people watch a play, they are so involved in the story and characters that they are not aware of the many techniques the playwright has used. To fully appreciate a playwright's craft, you may need to read the script or see the play more than once.



For other helpful tips, turn to pages 11 and 12 of *Communicate!* and look at "Reading Plays."

Writing a Script



Skim the play on pages 13 to 15 of *Communicate!* and notice the format in which it is written.

3. Convert the dialogue in the following comic strip into a script format that includes stage directions.



4. How does your script differ from the comic strip?

Compare your responses with those on page 69 in the Appendix.



In this lesson, you thought about the process of producing a play. You reviewed tips for reading drama and rewrote a comic strip in script format. In the next lesson, you will read the stage play "Trifles."

Lesson 2: Trifles



BETH WODNICK/LEARNING STAGES

In this lesson, you will read and listen to the stage play *Trifles* by Susan Glaspell (1882–1948). The author was born in Iowa. After she graduated from Drake University, Glaspell worked as a journalist for *The Des Moines Daily News*. In her spare time, she wrote fiction, and some of her short stories were published in magazines such as *Harper's* and *The Ladies' Home Journal*. In 1915, Glaspell met George “Jig” Cook, a talented stage director, and gave up the newspaper business. The couple spent their summers in Provincetown, Massachusetts, and their winters in Greenwich Village, New York—an established colony of artists and writers. Glaspell and Cook founded a theatre troupe called The Provincetown Players.

Susan Glaspell wrote the play *Trifles* in 1916. It was inspired by the murder trial of Margaret Hossack, which Glaspell covered while working as a reporter in Iowa. Glaspell later rewrote the play *Trifles* as a short story called “A Jury of Her Peers.”

At the time that Glaspell wrote the play *Trifles*, women were generally expected to marry, raise a family, and obey their husbands. Most women in North America did not have the right to vote, serve on juries, or stand for election. Women were lobbying for equality in education, politics, and economics, but the women’s movement was also experiencing some setbacks. In 1915, **women’s suffrage** campaigns in New York, New Jersey, Massachusetts, and Pennsylvania had been defeated.

women’s suffrage:
the right for women
to vote



Mr. Murray: *Trifles* is about a murder. What does the word *trifles* mean?

Eric: My grandmother uses that word. When someone thanks her for doing something, she always says, “It was only a trifle.” I guess a trifle is something small and insignificant.

Mr. Murray: Right! Could something that is considered unimportant reveal a motive for a murder?

Eric: Yes, I like to watch murder mysteries, and often small clues are used to solve a murder.

1. **a.** When the police detectives investigate a murder, why are they concerned about establishing a motive for the crime?
- b.** What are some of the usual motives for a murder?

Compare your responses with those on page 70 in the Appendix.

Now that you have learned about the history of the playwright and the play, and you also have thought about the title, you are ready to read the play.

Following are some tips to help you understand the play better:

- Pay close attention to the set descriptions and try to visualize the scene as it would appear in a theatrical production.
- Look closely at the directions indicating what actors should do—both their actions and gestures.
- Notice the entrances and exits of actors. Which characters are onstage during a particular conversation or action? Be aware that the playwright may reveal information to the audience, but withhold it from some of the characters by having them offstage at a particular time.
- Be alert to tensions among characters in their dialogue and their actions. Remember that conflict is the essence of drama. Watch for both internal and external conflict.

- Notice how the playwright maintains interest and creates suspense.
- Consider how lights, music, and sound effects will contribute to the mood or atmosphere.



Listen to *Trifles*¹ on the *English Language Arts 20-2 Audio CD*. As you listen, silently read the play, which is reprinted in the Appendix of this Student Module Booklet. Stop at the places indicated in the reading and answer the corresponding questions.

2. Susan Glaspell's play *Trifles* opens with five people entering the kitchen of an Iowa farmhouse on a winter morning. At the end of this scene, the men go offstage and leave the women alone onstage.
 - a. Why have Mr. Peters, Mr. Henderson, and Mr. Hale come to the farmhouse?
 - b. Why are Mrs. Hale and Mrs. Peters at the farmhouse?
 - c. Which actor has the most lines in this scene?
 - d. Why is the scene important?
3. John Wright and Mrs. Wright do not appear on stage, but you learn about them from the dialogue.
 - a. How did Mr. Wright die?
 - b. How would you describe Mrs. Wright's reaction to finding her husband dead?
 - c. Why do you think Mrs. Hale defends Mrs. Wright when the County Attorney criticizes the accused woman's housekeeping?
4. Glaspell used the word *gloomy* to describe the stage set. If you were the director or one of the designers for this play, what would you do to make the stage look gloomy?

The following is a description of the stage set for one possible production of the play *Trifles*.

Upstage centre is a door to the outside. Right of the door is a window with a sink under it. Left of the door is a hat rack. Centre stage left is a fireplace. Downstage of the fireplace is an armchair, and upstage of the fireplace is a rocking chair. Upstage left—set against the wall—is a small corner table. Upstage right is a door leading to the rest of the house. Centre stage left is a cupboard. Upstage of the cupboard is a small chair, and downstage of the cupboard is a shelf with a breadbox on it. A kitchen table with two chairs at either end is situated centre stage.

¹ Susan Glaspell, *Trifles: A Play in One Act*, David Kurz, Producer, Karen Chan, Director (Athens: Ohio University, 2000), < <http://wiredforbooks.org/trifles/> > (5 June 2003). Reproduced by permission.

5. a. List all the props needed for the scene.
- b. Complete a sketch showing an overhead view of the stage. Label important props, entrances, exits, and features such as stairs and furniture.

Compare your responses with those on page 70 in the Appendix. Then continue reading and listening to the play where you left off.



BETH WODNICK/LEARNING STAGES

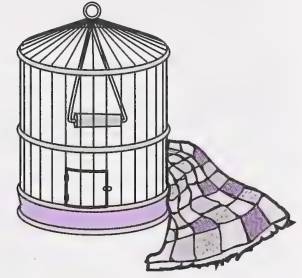
For most of the scene, the women are alone onstage. This provides the opportunity for them to talk freely.

6. Mrs. Hale shares some memories of what Mrs. Wright was like before she married. How do these details add to your mental picture of Mrs. Wright?
7. Both women seem to feel sympathetic toward Mrs. Wright. Why?
8. Why do the men laugh when they come back on stage and hear the women discussing Mrs. Wright's quilting?

Compare your responses with those on page 71 in the Appendix. Then continue reading and listening to the play where you left off.

As you read, you put together your own ideas about the crime. What evidence is there that Mrs. Wright is guilty? What was her motive? This scene answers these questions.

9. What does the audience learn about John Wright's character from Mrs. Hale's conversation with Mrs. Peters?
10. Mrs. Peters and Mrs. Hale discover three pieces of critical evidence in the kitchen: an ill-stitched quilt, a broken birdcage door, and a dead canary. Explain the significance of each of these objects.



Compare your responses with those on page 71 in the Appendix. Then continue reading and listening to the play where you left off.

Mrs. Peters and Mrs. Hale now know much more about Mrs. Wright's life, and they have evidence and a clear motive of her crime. Meanwhile the men upstairs still do not have a clue. What will the women do with this information? This final scene answers the question.

11. Mrs. Peters relates two personal experiences—one from her childhood and one from the early years of her marriage—that help her sympathize with Mrs. Wright. Explain why these moments make her sympathetic.
12. When the play ends, what do the women know about Mr. Wright's death? What do the men know?

Compare your responses with those on page 71 in the Appendix.

Journal Entry 6B

The women in this play struggle with a moral dilemma—whether or not to tell their husbands what they have discovered.

- Why do Mrs. Peters and Mrs. Hale decide to withhold from their husbands the information they have discovered and their theory of the motive for Mr. Wright's murder?
- Do you agree with their decision? Why or why not?



As mentioned earlier in the lesson, Susan Glaspell rewrote the play *Trifles* as a short story called "A Jury of Her Peers." If you are interested in reading this story, you will find the full text on the following website:

<http://www.learner.org/exhibits/literature/story/fulltext.html>

Journal Entry 6C

Respond to the following questions in your journal.

- Would audiences in 1916 have been more sympathetic or less sympathetic to Mrs. Wright than audiences today? Support your position with reasons.
- What does the expression *a jury of one's peers* mean? Explain why Glaspell might have chosen this title.

Portfolio Item 6A

Use the information in *Trifles* to write a newspaper article about the murder of Mr. Wright.

Go to page 1 of Assignment Booklet 6A and respond to questions 1, 2, and 3 of Section 1.



In this lesson, you studied the stage play *Trifles*. In the next lesson, you will examine the stage play *Heat Lightning*.

Lesson 3: Heat Lightning

What is your reaction to lightning? Do you enjoy a lightning storm or does it make you nervous? Have you ever seen heat lightning?

Heat lightning seems to involve lightning but no thunder. Some people believe that heat lightning is the result of hot weather. This misconception may exist because heat lightning usually occurs on warm, clear summer evenings.

1. What really causes heat lightning?
You may need to do some research to find the answer to this question.



Compare your response with the one on page 72 in the Appendix.

In this lesson, you will read the stage play *Heat Lightning* written by Robert F. Carroll.

Turn to page 127 in *Between the Lines 11* and read *Heat Lightning*. Following are some suggestions to help you understand the play better:

- Read the dialogue aloud, so you can hear the vocal expressions used by the actors. You may choose to recruit two other people to read with you.
- Try to imagine what particular gestures and movements might be used with the dialogue. Whether you are reading alone or with a group, act out these gestures as much as possible.

Also remember the tips for reading plays given previously in Lessons 1 and 2.

2. a. Why does the girl at first view the first man as respectable?
b. Why does the girl first view the second man as untrustworthy?



- c. Why does the first man persuade her to describe the killer?
- d. Why does the girl lie to the second man when he asks why she is upset and if anyone has been bothering her?
- e. Why does the girl decide not to get on the bus when it arrives?
- f. What does the second man assume about the other two people?
- g. What does the girl mean when she says “No—He’s gone—He’s gone—I guess it wasn’t—No—I somehow don’t think it was—”
- h. Explain the significance of the flashlight in the closing of the play.
- i. Why would the first man want to kill the girl?

Compare your responses with those on page 72 in the Appendix.



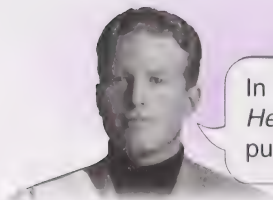
Journal Entry 6D

Turn to page 135 of *Between the Lines 11* and respond to questions 1 and 3 in your journal. Then discuss your responses with a partner or small group.

Go to page 3 of Assignment Booklet 6A and respond to questions 4 and 5 of Section 1.

Portfolio Item 6B

Imagine that your school is producing the play *Heat Lightning*. Make a poster or a brochure to promote it.



In this lesson, you studied the stage play *Heat Lightning*. Although this play was published in 1948, it continues to be popular.

Conclusion



In this section, you thought about some of your previous experiences with stage plays and deepened your knowledge of theatre. In particular, you explored the literary and dramatic aspects of two stage plays, *Trifles* and *Heat Lightning*. You were given several tips for reading plays.

Did this section stir your interest in attending more stage plays? Are you inspired to participate in a drama club?

In the next section, you will turn your attention to two other dramatic forms—the teleplay and the feature film.

Section 2

Teleplays and Feature Films

Creating a teleplay for television or a feature film for the big screen is similar to producing a stage play. Each type of drama requires the collaborative effort of the following people: the producer, the director, the assistant director, the actors, the set and prop designers, the lighting and sound designers, and the costume and makeup designers.

Some of the procedures for producing screenplays, however, are different from the procedures for producing stage plays. For example, stage actors must memorize all their lines and perform the play in its entirety from beginning to end. In contrast, screen actors only need to memorize small portions of their lines because their performances are filmed in fragments. The order in which the scenes are shot is determined by factors such as the locale, not by the order in which the scenes will appear in the final version of the film.



In this section, you will expand your knowledge of video production. You will explore the literary, dramatic, and cinematic aspects of the teleplay *The Monsters Are Due on Maple Street* and the feature film *October Sky*. You will also read and write a film review.

Lesson 1: Creating a Teleplay or a Movie



Much planning and work goes into both the audio and visual aspects of a teleplay or feature film. For example, many different types of sound accompany a film, including location sound, sound from sound-effects libraries, custom sounds created for the film, and musical scores. Sound and music designers mix many separate sounds, which have been carefully synchronized with the picture track, to make the master sound track.

DID YOU KNOW?

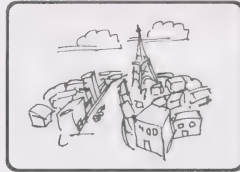
The person who creates sounds using a variety of objects to enhance the sound effects is called the Foley artist. This role is named after Jack Foley (1891–1967) who was a pioneering sound-effects editor at Universal Studios in the 1930s.

Planning the Shots

During the planning stages of a film, the director meets with the cinematographer—the person in charge of shooting a movie—to discuss the shots that will best tell the story. The cinematographer helps the director determine where the camera goes and how the actors will move for each shot. This process is called **blocking the shots**.

Often a simple visual description of what will happen in the film—a **storyboard**—is created to assist with the blocking. A storyboard is a graphic organizer that summarizes the visual and audio material in each scene.

The following storyboard shows how different camera shots can be used in the opening shots of a science-fiction film about a monster invading a city.



an establishing
shot of the city



a long shot of the monster
moving through the streets



a close-up of a
frightened citizen



For more information on storyboards, turn to page 244 of *Communicate!* and read “How to Create a Video.” Stop reading at “Editing” on page 246 of *Communicate!*

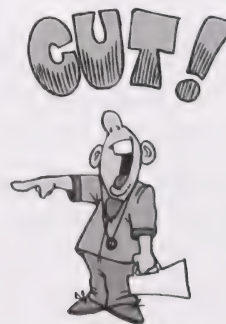
Filming the Scene

You may be familiar with some of the processes filmmakers use because movie-making is often depicted in films.

At the beginning of a filming session, the director says, “Let’s go for a take.” Someone holds a slate in front of the actor’s face and snaps it shut. The director calls out, “Action!”



Seconds later, the director commands, “Cut! Do it again.” The process is repeated until the director is satisfied with the shot and calls out, “Cut! Print it.”



Did you understand all the film jargon in the preceding scenario? Following is a brief explanation of the terms:

- **take:** a sequence of shots being filmed
- **action:** the word the director uses when he wants the actors to begin performing
- **cut:** the director's instruction to stop filming
- **print it:** what the director says when the take is good enough to use

Camera Movements

Camera movement can be separated into two basic categories.

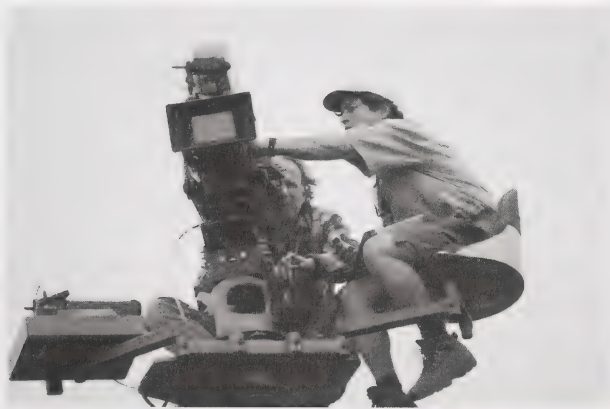
In the first category of shots, the camera is mounted on a stationary base, such as a tripod. This category includes the following shots:

- **Zoom.** The zoom is probably the first function on any camera that people learn to operate. Zooming in appears to bring the subject closer to the viewer. Zooming out does the opposite.
- **Pan.** The pan moves the camera right to left, or vice versa.
- **Tilt.** The tilt moves the camera up or down.



In the second category of shots, the camera is mounted on a movable device. This category includes the following shots:

- **Track shot.** For the track shot, the camera is on a track or a vehicle that moves some distance sideways (left or right) with respect to the subject.
- **Dolly shot.** For the dolly shot, the camera is mounted on a platform that moves toward or away from an object.



Camera Shots

Directors have a number of camera shots at their disposal. Following are some examples:

- **Establishing shot.** This shot, normally taken from a great distance, establishes where the action is about to occur.
- **Long shot.** This shot shows a scene from a distance (but not as great a distance as the establishing shot). A long shot is used to stress the environment or setting of a scene.
- **Close-up shot.** This shot is taken at close range. The close-up is designed to focus attention on an actor's expression, to give significance to a certain object, or to direct the audience to some other important element of the film.
- **Medium shot.** This shot usually frames the actors from the waist up. The medium shot often focuses attention on an interaction between two actors, such as a struggle, conversation, or embrace.
- **Over-the-shoulder shot.** This is a shot of one actor taken from over the shoulder of another actor. An over-the-shoulder shot is used when two characters are interacting face-to-face, and it focuses the audience's attention on one actor at a time in a conversation, rather than on both.



- **High-angle shot.** In a high-angle shot, the camera looks down at a character, making the character seem weak or small.
- **Low-angle shot.** A low angle shot places the camera below the character, exaggerating his or her importance.
- **Eye-level shot.** In this shot, the camera is on the same level as the subject.
- **Tilted-angle shot.** In this shot, the camera is tilted so that the vertical lines appear slanted to the left or right. Such shots are often used in mystery and suspense films to create a sense of unease in the viewer.

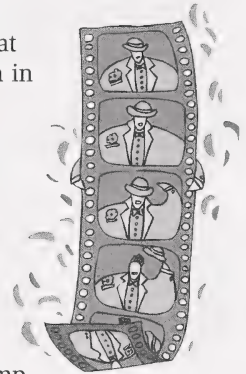
Film Editing

Once the directors have obtained all the necessary shots, they work with film editors to decide which shots to include, how to order the shots, and what method to use to join the shots together.

The visual transition created in film editing when two shots are connected is called a **cut**. Usually, a film director prefers cuts that show the continuity of action by smoothly connecting the action in one shot and its follow-through in the next shot.

The first attempt to assemble the shots into a film is called the **rough cut**. Then tightening and polishing occur to produce the **final cut**, the finished edit of a film, approved by the director and the producer.

Directors want the audience to unconsciously link what is happening in one shot with those on either side of it, so they do not want **jump cuts** in which there is a noticeable change or jump in the action that can be jarring. Directors prefer **match cuts** in which the transition between the shots is unobtrusive.



Match cuts logically connect the differently positioned shots within a scene. Thus, the cuts make visual sense to the spectators. For example, when a character looks into off-screen space, viewers expect to see what he or she is looking at.

Following are explanations of several other techniques used in film editing.

- **Cutaway.** A cutaway is a shot that moves the audience's attention to something other than the current action. A cutaway can be used to link reaction shots. Here is an example:
 - Shot 1: A band is playing rock music.
 - Shot 2: The audience boos.
 - Shot 3: The band plays a country tune.
 - Shot 4: The audience claps and cheers.
- **Cut-in.** This technique is similar to a cutaway, but it usually directs the audience's attention to a close-up of an object, such as a clock or watch. Here is an example:
 - Shot 1: A young man hurriedly gets ready for work and yells that he needs to leave by 8:00 A.M.
 - Shot 2: A close-up of a clock shows the time is 8:15 A.M.
- **Bridging shot.** This shot is used to cover a gap in time or place. Examples are falling calendar pages, railroad wheels, newspaper headlines, or seasonal changes.

- **Dissolve.** This is a gradual visual transition in which one image is slowly brought in underneath another one. It is used to indicate the end of one shot and the beginning of the next one.
- **Fade.** This is a visual transition between shots or scenes in which there is a brief interval with no picture. It is often used to indicate a change in time and place.

For more information on editing techniques, watch the video segment “Strengthening Coherence Through Effective Transitions” on the *English Language Arts 20-2 Multimedia CD-ROM*. Also read “Editing” on page 246 of *Communicate!*

Journal Entry 6E

Watch the opening scene of a movie on television, and notice the different types of shots and editing techniques used.

In your journal, write about how the shots and edits work to establish the context of the story.



Portfolio Item 6C

With a partner or in small group, complete question 2 in “Apply It!” on page 247 of *Communicate!*

Go to page 5 of Assignment Booklet 6A and respond to question 1 of Section 2.

DID YOU KNOW?

Many Aboriginal people across Canada are active in theatre and film:

- Graham Greene is an actor who received an Academy Award nomination for his role as Kicking Bird in Kevin Costner's film *Dances with Wolves*. On TV, he has appeared in *Northern Exposure*, *Murder She Wrote*, and *North of 60*. Greene won great reviews for his performances in the films, *Thunderheart*, *Die Hard 3*, and *Maverick*.
- Gary Farmer is an actor who has had roles in TV shows, including *Miami Vice*, *Spirit Bay*, *E.N.G.*, *Inside Stories*, *China Beach*, and *The Rez*, where he played the role of Chief Tom. He also has appeared in many films including *Pow Wow Highway*.
- Alanis Obomsawin is a member of the Abenaki First Nation, located on the Odanak Reserve near Montreal. She is a filmmaker who documents the stories of Aboriginal people and their struggle to overcome injustice.
- Drew Hayden Taylor is an Ojibway from the Curve Lake First Nation in Ontario. He has won many awards as a playwright, scriptwriter, and journalist.
- Tomson Highway is a well-known playwright. In addition to writing plays, he has worked as a producer, actor, and stage manager.

Do you recognize any of these people? Have you seen any of their work?



In this lesson, you reviewed some of the audio and visual aspects of making a film. You discovered more about editing a film. You had the opportunity to create a short video of your own. In the next lesson, you will examine the screenplay *The Monsters Are Due on Maple Street*.

Lesson 2: The Monsters Are Due on Maple Street

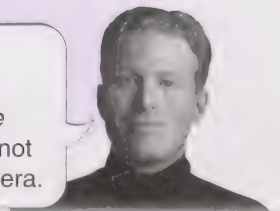


What is your favourite genre of film? Do you enjoy romance films? comedy? science fiction? horror?

In the 1950s, monster movies became very popular. You may have heard of some of these movies:

- *The Thing* (1951)
- *The Beast from 20,000 Fathoms* (1953)
- *It Came from Outer Space* (1953)
- *The Creature from the Black Lagoon* (1954)
- *Creature with the Atom Brain* (1956)
- *The Invasion of the Body Snatchers* (1956)
- *I Was a Teenage Werewolf* (1957)
- *The Fly* (1958)

In this lesson, you will examine the drama *The Monsters Are Due on Maple Street*, which was written for the television series *The Twilight Zone* (1959–1964). Despite the title, this teleplay was not written in the tradition of monster movies of that era.



Rod Serling, the creator of the *Twilight Zone*, explained the series in the November 7, 1959 edition of *TV Guide*:

Here's what *The Twilight Zone* is: it's an anthology series, half hour in length, that delves into the odd, the bizarre, the unexpected. Here's what *The Twilight Zone* isn't: it's not a monster rally or a spook show.

Turn to page 47 of *Between the Lines 11* and read *The Monsters Are Due on Maple Street*. You may find it helpful to read the play aloud. You may also wish to review the tips given earlier in this module about reading plays.

DID YOU KNOW?

CBS Video and Columbia House Video have released the series *The Twilight Zone* in VHS. *The Monsters Are Due on Maple Street* can be found in Volume 2.

Image-Entertainment has released collections of *The Twilight Zone* on DVD. *The Monsters Are Due on Maple Street* is in Collection 1.

If you have access to one of these versions of *The Twilight Zone*, you may enjoy watching the original television broadcast of *The Monsters Are Due on Maple Street*.



1.
 - a. According to Rod Serling, what is the fifth dimension? What are the other four dimensions?
 - b. Why do you think the series was called *The Twilight Zone* rather than *The Fifth Dimension*?
 - c. What strange things happen at the beginning of Act 1, Scene 2—up to the point where Pete Van Horn speaks? How does the narrator create suspense?
 - d. Why does Pete Van Horn leave Maple Street?
2.
 - a. What is Tommy's theory about what caused the strange occurrences on Maple Street?
 - b. What is Steve and Don's theory? Do you think they are convinced?
 - c. What is unusual about the people's laughter? Why are they laughing this way?

3. a. Why do the neighbours grow fearful of Goodman?

b. Steve says, “We’re all on a monster kick...Monsters from outer space or something. Different from us. Fifth columnists from the great beyond.” What is a fifth columnist?

c. In Act 2, Scene 1, Charlie states, “Why, it’s like goin’ back into the dark ages or somethin’!” What makes Charlie’s comment ironic?

d. Explain the conflict between Steve and Charlie in this scene.

e. Steve is being sarcastic when he says, “We might as well set up some kind of kangaroo court.” What is a kangaroo court?

f. Why does Don become suspicious of Steve? What is happening to the neighbours’ tolerance for differences?

4. a. Steve tries to diffuse the situation by saying, “Well now, look friends, the only thing that’s gonna happen is that we’ll eat each other up alive—.” Charlie interrupts by saying in a hushed voice, “That’s not the *only* thing that can happen to us.” What does Charlie mean?

b. What happens to escalate the tension and fear?

c. What is Steve’s reaction to Don getting the shotgun?

d. What are your feelings toward Charlie up to the point where he grabs the shotgun and shoots Pete Van Horn? What are your feelings toward Charlie as the neighbours begin to turn on him? What are your feelings toward Charlie when he blames Tommy?

e. Why do you think Steve has little to say after the death of Pete Van Horn?

5. What unexpected twist is there in Act 2, Scene 2?

DID YOU KNOW?

Emilio Mola Vidal, a Nationalist general during the Spanish Civil War (1936–39), originally coined the term *fifth column*. As four of his army columns moved on Madrid, the general referred to the militant supporters within the capital as the fifth column. The fifth column were intent on undermining the loyalist government from within.

Compare your responses with those on page 73 in the Appendix.

Portfolio Item 6D

Turn to page 59 of *Between the Lines 11* and complete question 5. You may wish to review the information about the front pages of newspapers that was presented in Module 4.

Journal Entry 6F

At the end of *The Monsters Are Due on Maple Street*, the aliens say that Maple Street is not unique. How do you think people in your own neighbourhood would react in a similar situation? Write your speculations in your journal.

Rod Serling was influenced by the Cold War era in which he lived. The Cold War was a time of great tension between the United States and the Soviet Union, who were both superpowers. These two countries were allies during World War II, but after the war, they became bitter rivals as each country built up its supply of nuclear weapons. Americans began to be very afraid that communists were trying to take over the USA.

Some moviemakers were suspected of brainwashing Americans and putting communist propaganda into their heads. The House Un-American Activities Committee (HUAC) was formed to probe Hollywood actors and screenwriters. HUAC asked if the people had ever been communists, they asked them if they were communists now, and they asked them for the names of people who might be communists. Some people did not want to answer because they felt that it was a violation of their civil rights. The committee immediately blacklisted the ones who refused to co-operate. Just to be associated with someone who was suspected of communism was enough to ruin a career. As a result, people who were afraid that they were going to be charged, gave the names of other people who were not really communists. Many actors could not work in movies anymore because they were blacklisted. Some screenwriters continued to write movies using fake names, but most never worked again. Some were forced to leave the country.

The HUAC hearings were lead by Joe McCarthy, a Republican Senator. As chairman of the Senate subcommittee on investigations, McCarthy expanded his probe of alleged Communist activities to include officials in the United States government and in the army.

The term **McCarthyism** was coined in this era by Washington Post cartoonist Herbert Block (1909–2001), who used the pen name “Herblock.”

McCarthyism:
the practice of
publicizing
accusations of
political disloyalty or
subversion with
insufficient evidence

6. Following is a political cartoon by Herblock from this era. What is the message of the cartoon?

"WE NOW HAVE NEW AND IMPORTANT EVIDENCE"



COPYRIGHT 1950 BY HERBLOCK IN THE WASHINGTON POST

Compare your response with the one on page 74 in the Appendix.

If you are interested in learning more about Herblock, go to the following website:

<http://www.loc.gov/rr/print/swann/herblock>





Mrs. Jensen: Rod Serling's *The Monsters Are Due on Maple Street* is a **political allegory**—an extended metaphor in which the characters and actions in a narrative represent actual people and events. The television audience in 1960 would have recognized that the fear of aliens was being equated to the fear of Communists.

Noah: That's interesting. I can see many similarities between Charlie and Senator McCarthy. Both are quick to accuse others and they both make the citizens paranoid.

Mrs. Jensen: Good point. Do you think the play has relevance today?

Mei-Ly: Yes, I do. Since the terrorist attack on September 11, 2001, people in Canada and the United States have been anxious about their safety. If they watched *The Monsters Are Due on Maple Street* today, they would likely equate the fear of the aliens with the fear of terrorists.

Mrs. Jensen: You're right. In fact, an updated version of *The Monsters Are Due on Maple Street* was made for television in 2002. In the remake, the military, not aliens, is behind the strange occurrences. The military is training for potential terrorist attacks.

Go to page 6 of Assignment Booklet 6A and respond to questions 2 and 3 of Section 2.



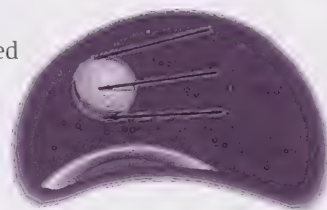
In this lesson, you explored *The Monsters Are Due on Maple Street* and discussed the political atmosphere in the 1950s. In the next lesson, you will study the feature film *October Sky* released in 1999, but set in the 1950s.

Lesson 3: October Sky

In October 1957, a news release from Moscow swept around the world. The Soviet Union had launched the world's first satellite, *Sputnik*!

NEWS UPDATE

Tonight Moscow Radio reported that the Soviet Union has launched an Earth satellite. The satellite, silver in colour, is reported to be the size of a basketball. Moscow Radio confirmed that it is circling the globe every 96 minutes, reaching out as far as 669 miles as it flies more than 17 000 miles per hour.



Before *Sputnik*, the United States had assumed its technology was superior to that of the Soviets. Americans were shocked that the Russians had jumped ahead of them in the conquest of space. The insecurity deepened when in November 1957 the Soviet Union launched *Sputnik 2*, carrying a dog named Laika into space.

The United States rushed to catch up, but their first satellite, *Vanguard*, exploded on the launch pad on December 6, 1957. Finally, on January 31, 1958, the United States achieved their first launch of a satellite—*Explorer 1*.

In this lesson, you will examine the feature film *October Sky*. The film follows the story of Homer Hickam (Jake Gyllenhaal), a teen who becomes inspired by the launch of *Sputnik* and starts to build his own rockets, enlisting the help of friends Roy Lee (William Lee Scott), O'Dell (Chad Lindberg), and math whiz Quentin (Chris Owen).

The story takes place in a small coal-mining town in the mountains of West Virginia, soon after *Sputnik's* launch. The screenplay was adapted from an autobiography originally called *Rocket Boys*. The book has since been republished under the same name as the film.

coming-of-age story:
a book or film that involves a main character's inner growth and change from childhood to adulthood

In many ways, *October Sky* is a classic **coming-of-age story**.

Journal Entry 69

Think about your own experiences of growing up and respond to the following questions in your journal.

- Do you have the same friends now that you had in elementary or junior high school? Have your interests changed? If so, how?
- Are there any cliques in your school? Do you have to be part of a clique to be popular in your school? How do you fit in?
- What do you wish adults knew about teenagers today that they do not usually know?
- What is the most important issue facing teenagers in your community today?

Viewing the Film *October Sky*



October Sky is available in both VHS and DVD formats at most video stores and in some libraries. View the film now.

Following are some tips for viewing the movie:

- Pay attention to the opening shots. Notice how the town of Coalwood is presented. What is your first impression?
- Pay attention to how the main characters are introduced in the film. What are your first impressions of these characters?
- Notice how the music, lighting, and camera angles help to create the mood and support the story.
- Pay attention to the ending of the movie and the additional information about the Rocket Boys that is provided.
- What kinds of things are emphasized or repeated? Remember that directors choose their shots carefully and purposefully.
- Watch for different symbols. One symbol in the film is *Sputnik*. What other symbols are used?

Responding to the Film

Journal Entry 6H

In your journal, write about your initial reaction to the film. Use the following questions to guide your response.

- Did you learn anything from this movie? What was it?
 - Was there something you did not understand about the movie?
 - What did you like best about the movie? Why?
 - What did you like least about the movie? Why?
 - Who was your favourite character in the movie? Why?
 - Who was your least favourite character in the movie? Why?
1.
 - a. Describe your impressions of the town of Coalwood and its citizens. What was it like to live in an isolated coal-mining town in the 1950s?
 - b. Describe the use of lighting and choice of colour in the film? Did the lighting and colour contribute to the emotions the filmmakers were trying to evoke?
 - c. Explain how Homer's aspirations are contrasted with the dying mine.
 2. Did the soundtrack enhance the story?
 3. Were the costumes and props appropriate for a small mining town in the 1950s?
 4.
 - a. What is the significance of the mural that the mother is painting throughout the film?
 - b. The director Joe Johnston chose to subtly shoot the scenes of Homer's mother painting so that the mural is not even noticed until a bullet pierces the window and lodges in it during a union dispute. Why do you think Johnston chose this approach?
 5.
 - a. Describe the strengths and weaknesses of the parenting skills of Homer's father.
 - b. Describe the relationship between Homer and his father and how it changed.

6. a. In the film, Homer corresponds with Dr. Werner von Braun. How does the audience learn about these letters?
- b. One of the additions to the screenplay that was not in the original book is the scene in which Homer shakes hands with Werner von Braun at the science contest. Why do you think this scene was written into the film?
7. Describe Homer's relationships with the other Rocket Boys—Roy Lee, O'Dell, and Quentin.

Compare your responses with those on page 74 in the Appendix.

At the end of the film, the filmmakers show photographs and give updates on the real people who inspired the movie.

You can find additional information on Homer, the Rocket Boys, and Miss Riley at the following website:

<http://www.homerhickam.com>



Portfolio Item 6E

Design trading cards featuring four of the characters from the story. On one side of each card, include the character's name and picture. You can draw the picture or paste a photo from the Internet. On the other side, write a short character description.

Journal Entry 6I

Think about Homer's teacher, Miss Riley, and how she helped the Rocket Boys. Several other films feature inspirational teachers. Examples include *Fame* (1980), *Stand and Deliver* (1988), *Dead Poets Society* (1989), *Dangerous Minds* (1995), *Mr. Holland's Opus* (1996), and *Finding Forrester* (2000). In your journal, write about a teacher in a film, book, or real life that you find inspirational.

Go to page 8 of Assignment Booklet 6A and respond to questions 4 and 5 of Section 2.

After having seen this film, do you think you would like to participate in the hobby of rocketry? What aspirations do you have for your future? Would you like a career as an astronaut or an aeronautical engineer?



DID YOU KNOW?

The Canadian Astronaut Program was established in 1983, when the United States invited Canada to fly an astronaut on the space shuttle *Challenger*. Canadian astronauts include Roberta Bondar, Marc Garneau, Chris Hadfield, Julie Payette, Bob Thirsk, and Bjarni Tryggvason.



In this lesson, you completed a film study of *October Sky*. In the next lesson, you will read a review of the film.

Lesson 4: Film Reviews

How do you decide which movies to watch? Some people base their decisions on the promotional material created by the film studios—trailers, posters, and television appearances of the stars. Others make their choices based on the recommendations of friends or film reviewers.



In this lesson, you will read reviews of *October Sky* and write a film review of your own.

The following are some of the basic elements often found in a good movie review.

- title of the movie being reviewed
- intended audience (children, teenagers, young adults, adults)
- rating (G, PG, PG-13, R)
- type of movie (comedy, drama, action/adventure, etc.)
- cast
- director
- producers
- screenplay
- cinematography
- sound/music
- a brief summary of the plot
- comparison to other movies
- overall assessment

Movie reviews are both informative and evaluative. After giving some basic information about the movie and a brief summary of the movie's plot without spoiling the ending, many critics focus on evaluating a movie's script, acting, and photography.

Movie reviewers also aim to entertain. They try to engage the reader with style and wit, as well as information.



Turn to page 190 of *Between the Lines 11* and read "October Sky" by film critic Gary Johnson, which originally appeared online on February 19, 1999.

Go to page 11 of Assignment Booklet 6A and respond to question 6 of Section 2.

You can find several reviews of *October Sky* on the Internet. Following are two examples:



http://movie-reviews.colossus.net/movies/o/october_sky.html

http://www.suntimes.com/ebert/ebert_reviews/1999/02/021902.html

You will find other reviews by doing a search on the Internet using the key words *October sky* and *review*.

Portfolio Item 6F

Write your own review of a feature film you have seen lately.



In this lesson, you read some reviews of *October Sky*, and you wrote a review of a feature film you have seen.

Conclusion



In this section, you deepened your knowledge of video production. You explored the literary, dramatic, and cinematic aspects of the teleplay *The Monsters Are Due on Maple Street* and the feature film *October Sky*. You also investigated film reviews.

You have discovered that the production of a teleplay or movie is a complex process involving many decisions about content, perspective, editing, and the use of specific techniques of audio, video, and special effects.

Section 3

Preparing for the Final Test

When you begin a test, do you feel confident that you will do well, or are you nervous and afraid? You cannot expect to do well on a final test if you have not put a good effort into the course itself, but you should be confident about the final test if you have worked consistently through all the lessons and assignments. Still, you will need to review the course before you write the test. How can you make the best use of your study time?

This last section will give you some tips on effective studying. It will help you to prepare for your final test by taking you through the kinds of questions you are likely to encounter. When you have completed the section, you will have learned some strategies and skills to help you study. You should be well prepared for the final test in English Language Arts 20-2.

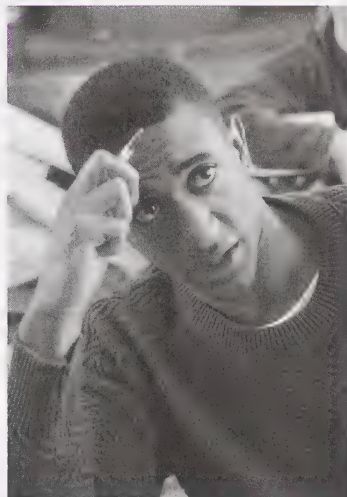


Lesson 1: Studying Effectively

Have you ever studied for a test and felt that you understood the material well, but once you sat down to write, your mind just went blank? This is a common experience, and one that is usually caused by poor study habits.

Because recall is necessary when taking a test, you must prepare properly. For this sort of reading situation, the SQ3R method is very effective. It offers a way of approaching material that should be read carefully and then remembered.

To review the SQ3R method of reading, go to the Appendix in Module 1.



I always use the SQ3R method when I study—I **survey** the material, ask myself **questions**, **read**, then pause, check to see whether I can answer my questions, **recite** the answer, and **review** if necessary.

I started using that approach this term, and I've found it's really helped me.



The SQ3R method is a strategy that helps to make you an active reader, actively involved with your text and actively searching for information as you read. It can shorten the time spent on studying and on taking notes, and it can really help you remember the material you need.

1. a. Suggest two situations where you can use the SQ3R method of reading.
b. Suggest two situations in which the SQ3R method would be inappropriate.

Compare your responses with those on page 76 in the Appendix.



Reading effectively is an essential skill that you will use when you are studying for your final test. What other strategies will you use to prepare for your final test?

2. Here are some statements about studying that you may have heard or even said yourself. What is wrong with the approaches to studying that they reflect?
- a. "I do my studying the night before a test so I'll remember things better."
 - b. "I study late at night. I can never get started early in the day."
 - c. "There's not much to study for in English. The questions are mostly general."
 - d. "I like to study with my friends. Studying is more fun that way."
 - e. "When I study, I usually have the TV on, or I listen to music."
 - f. "I quickly skim over everything I can before a test. That way it's all fresh in my mind."

Compare your responses with those on page 76 in the Appendix.



Mrs. Jensen: You've almost completed the course. How are you going to study for the final test?

Eric: I have four tests next week. I think I'd better make a schedule. I'll have to plan my time so I can review everything I need to.

Mei-Ly: Me too. For this course, I'll review my novel, the plays, and a few short stories.

Noah: I want to go over the terms in the glossary to be sure that I haven't forgotten any of them. I'll search back through the modules and review any concepts I'm not sure about.

Naseem: I think I'll flip through my Assignment Booklets and check my teacher's comments. I know that there are a couple of assignments that I didn't do very well. I don't want to make the same mistakes again on the final test.

Mrs. Jensen: Sounds as if you've all got your studying under control.

3. Take a few moments to design a study schedule for yourself. Think about your English Language Arts 20-2 test as well as other tests and commitments in your life (for example, sports and work).

Compare your response with the one on page 76 in the Appendix.

Journal Entry 6J

Write a response in your journal about studying. Use the following questions to guide your response:

- Do you think that you have developed effective study habits?
- How can you improve your concentration during your study time?

Go to page 1 of Assignment Booklet 6B and respond to question 1 of Section 3.

In this lesson, you explored some strategies for studying effectively. The next lesson will help you develop strategies to answer the questions you may be asked on the final test.



Lesson 2: Test Questions

Tests are designed to let you demonstrate your skills as well as your knowledge. To accomplish this, a variety of types of questions are used.

Journal Entry 6K

Reflect on your experiences in writing tests. What was the best test experience you ever had? What made it so positive? What was your worst test experience? What made it so negative?

On the English Language Arts 20-2 final test, you can expect to find the following types of questions: multiple-choice, short-answer, and long-answer.

Multiple-Choice Questions

Multiple-choice questions test your knowledge and skills on many different topics. For example, on your final test, you could see questions on

- language use and grammar
- poetry, fiction, and non-fiction
- visual texts, such as a photograph, drawing, or cartoon
- literary terms

Most multiple-choice questions have four answers to choose from. You may be able to eliminate one or two of the choices easily, but you will need to use your knowledge and skills to select the correct answer from the remaining choices.



Following are some tips to help you with multiple-choice questions:

stem: the question part of a multiple-choice test item

- Read the **stem** of each question carefully. Be alert to keywords such as *main*, *most*, *not*, *important*, or *best*. Pay attention to words that are bolded.
- When a question asks you to select the best answer, remember that all the choices may be correct to some degree. Your task is to decide which choice is better than the others.
- Do not try to rush through multiple-choice questions. They are designed to test your reading skills. If you hurry, you may make foolish mistakes.
- Do not waste time when you cannot decide on the right answer. Mark the question that you are unsure of—perhaps by circling the question number—then go on to the next question. When you have finished the multiple-choice questions, go back to the ones that you were unsure of. If you still cannot decide on the correct alternative, rely on your best judgement to make your choice, and then move on.



For more tips on answering multiple-choice questions, read “Multiple-Choice Questions” on page 284 in *Communicate!*

Do the following sample multiple-choice questions. Read each question carefully and decide which of the choices best completes the statement or answers the question. Record your answer in your notebook.

1. In the question step of the SQ3R method, you formulate questions after you have finished the _____ step.
 - A. survey
 - B. read
 - C. replay
 - D. front
2. Clichés should be avoided in writing. For example, “cool as a cucumber” has become so old and boring that it lacks originality.

In the above sentences, the words “for example” can be categorized as a _____ phrase.

- A. wordy
- B. concluding
- C. explanatory
- D. transitional

3. Martha stayed sitting in the car, broken glass all over her. "What happened?" she asked quizzically. The previous statements suggest that Martha felt
- A. sad
 - B. afraid
 - C. bewildered
 - D. embarrassed
4. Unlike the novel, the play has
- A. setting
 - B. props
 - C. plot
 - D. theme

Compare your responses with those on page 77 in the Appendix.

Some of the questions may test your understanding of a text. Read the text slowly and carefully; then look at the stems of the questions—but not the possible answers. Keeping the questions in mind, reread the text. Try to answer the questions before you look at the alternatives because some of the options may distract you. Then find the choice that is closest to your own answer.

Read the following poem. Then answer questions 5 and 6.

Sweet and Low

Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me;
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother's breast,
Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west
Under the silver moon:
Sleep, my little one, sleep, my pretty one, sleep.

—Alfred, Lord Tennyson

5. The mood of the poem “Sweet and Low” is
- A. ironic
 - B. happy and carefree
 - C. peaceful
 - D. reflective and serious
6. The main message of the poem seems to be that
- A. the wind is blowing softly
 - B. the father will not return
 - C. sailors are on a calm sea
 - D. the small child can sleep without worry

Compare your responses with those on page 77 in the Appendix.

Short-Answer Questions

Short-answer questions, unless otherwise indicated, require written responses of one or more sentences. These types of questions are used to test students’ knowledge and their ability to apply the concepts they have learned.

Following are some tips to help you with short-answer questions:

- Short-answer questions usually range from two to five marks in value. They allow the marker to award partial marks for evidence of knowledge. When answering this type of question, consider the mark value attached to the question. If, for example, the value is two marks, then you can successfully respond by stating your answer and providing one example to support your statement. If the mark value is higher, you will have to give more information. A general rule to follow is one mark for each fact or explanation.
- Always answer short-answer questions in complete sentences unless instructed to do otherwise. By completing sentences, you explain your ideas, which results in clear communication.
- Be sure your response does what you are asked to do. Take note of the verbs used in short-answer questions. A short-answer question may contain one of the following verbs:
 - explain
 - describe
 - compare
 - identify
 - list

- Short-answer questions often contain two parts. For example, you may be asked to respond to a statement and then explain why you responded as you did. The second part of the question allows you to show that you really understand the topic. Be sure to answer both parts of the question.
- Writing skills are important in responses to short-answer questions. Pay attention to your spelling, capitalization, punctuation, grammar, and sentence structure.

Practise writing a short-answer response by answering the following question.

7. Explain why it is important for a communicator to be aware of who his or her audience is. Provide examples to support your response.

Compare your response with the one on page 77 in the Appendix.

Long-Answer Questions

Long-answer questions may ask you to respond to a text. The text may be one of the following:

- a literary text
- a visual text
- a sample of functional writing

Because marks are awarded for format as well as for thought and information, responses must be written in the format required by the question. Typical long-answer formats include paragraphs, essays, and letters.

Response to Literature

The literary text you are asked to respond to may be given on the test, or you may be asked to respond to characters or ideas you have studied in the course.

Following are some tips for responding to long-answer questions:

- If a paragraph response is required, create your main idea by answering the question in one sentence. Then, support your main idea with specific references, quotations, reasons, or examples.
- If an essay response is required, ensure your essay includes an introduction, body paragraphs, and conclusion. Read “Essay-Style Questions,” on pages 283 and 284 in *Communicate!* for more tips.



Many students don't take time to write rough drafts for their responses to long-answer questions. Although you may not have the time to write a complete draft, do take some time to plan your work using the planning strategy or strategies that are most effective for you. An exam room does not provide the best opportunity to put into practice all the writing-process skills you've been working on, but do as much prewriting as you can. **(Always be careful to save enough time to write out your finished copy in full.)**

A common problem that students encounter when completing long-answer questions is getting off topic. For that reason, be sure that you take the time you need to read each question carefully. While responding, reread the question to make sure you are not getting off track and to make sure your answer meets all the requirements stipulated by the question.



I find that underlining or highlighting key directions in a long-answer question helps me to understand the question more clearly.

That's a good idea. It will also help to ensure that you do all that you are asked to do.



Response to Visual Communication

You may be given a photograph, drawing, or cartoon to analyze. You may be asked to identify the subject and comment about such things as the purpose, content, mood, and message of the picture.

If you are dealing with a photograph, you may be asked to identify and discuss various photographic techniques (such as distance, camera angle, composition, and lighting) that were used to create the photograph. You may be required to explain how these techniques contribute to the effectiveness of the picture and to the message conveyed.

Practise responding to a visual text by answering the following question.

8. Respond to the following photograph in a well-structured paragraph. Explain how the details of the photograph reinforce the ideas or message that the photographer wants to convey. You may want to discuss the significance of things like composition, lighting, focus, distance, camera angle, or any other photographic technique that was used to create the picture.



Compare your response with the one on page 77 in the Appendix.

Functional Writing

You will be asked do some functional writing. Functional writing includes business and technical writing.

9. Think about the following functional-writing situations that might appear on a test:
- a. You wish to publicly express your opinion regarding a decision made by your local government. How do you do that?
 - b. You want to persuade a service club to select you for a student exchange program that the club sponsors. How do you do that?
 - c. You want to apply for a job as a summer camp counselor. How do you do that?

Compare your responses with those on page 77 in the Appendix.

As part of your studying, you might want to practise writing a formal letter for one of the topics from question 9.

Final Reminders

When you are writing the final test, try to take the following steps:

- Skim the entire test before you start answering. Note any special instructions.
- Think carefully about each question before you answer it.
- Do not waste time. If you are stuck, go on to the next question. Return to the question if you have time at the end.
- Write clearly and neatly. Use complete sentences unless you have been told otherwise.
- Be precise and concise; don't waste words. You will be marked on the quality, not the quantity of your response.
- Give yourself time at the end to proofread your responses and to make sure you have answered everything you can.



For more test-writing strategies, read “Preparing for an Exam” and “Writing an Exam,” on pages 282 and 283 in *Communicate!*

Journal Entry 6L

Which concepts in your English Language Arts 20-2 course do you feel you know best? Why? Which do you most need to review? Why?

Write two or three strategies that you can use to help you review the material that you think you need to review most.

Journal Entry 6M

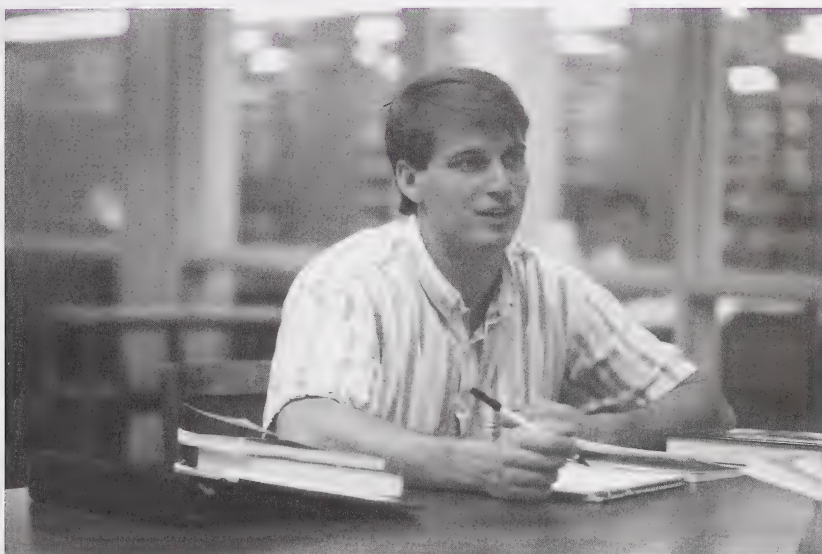
Reflect on your progress in English Language Arts 20-2. Use the following questions as a guide:

- How involved did I get in this course?
- What risks did I take in this course?
- What connections did I make between the information in the course and my life?
- What have I noticed about the way I learn?
- Have I accomplished or moved toward the goals I set for myself at the beginning of the course?



In this lesson, you examined some strategies for responding to the types of questions that you might see on your final test.

Conclusion



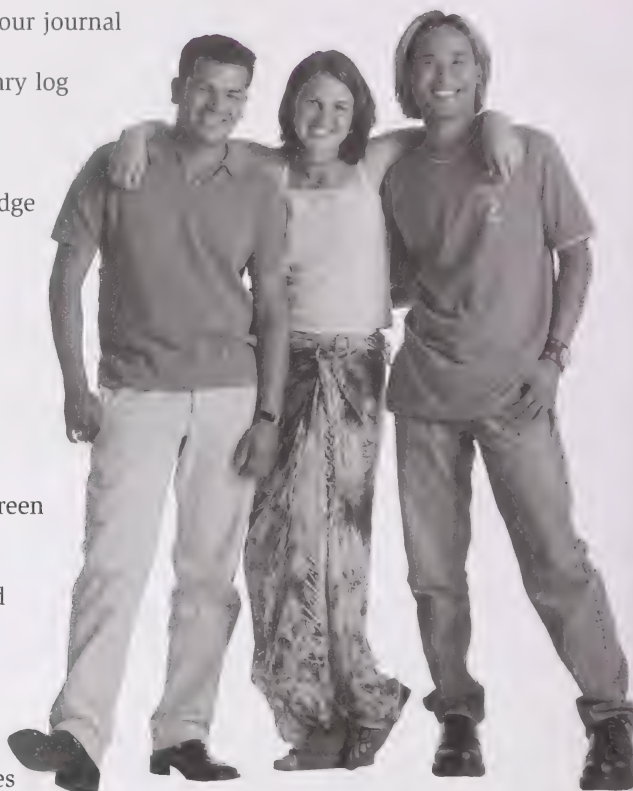
In Section 3, you focused on preparing for your English Language Arts 20-2 final test. Though the test questions may vary somewhat, chances are you will encounter questions more or less like the ones you have worked through in this section. You should now be ready to prepare for, and take, your final test in this course. When you do, remember to read each question carefully and to develop your response to each one. Approach the test with realistic optimism, apply your best language strengths, and do your best work.

Go to page 3 of Assignment Booklet 6B and respond to questions 2, 3, 4, and 5 of Section 3.

Module Summary

You have reached the end of Module 6. What have you accomplished? Take a look. You have

- continued to write in your journal
- added to your vocabulary log
- added to your portfolio
- expanded your knowledge of drama—both on the stage and screen
- explored the literary aspects of two stage plays, a teleplay, and a feature film
- examined the dramatic aspects of stage and screen
- reviewed the cinematic aspects of teleplays and movies
- developed some effective study skills
- acquired some strategies to use in writing your final test



Go to page 9 of Assignment Booklet 6B and complete the Final Module Assignment.

Appendix

Glossary
Suggested Responses
Readings
Image Credits



Glossary

action: the word the director uses when he or she wants the actors to begin performing

backstage: the area behind the stage including the dressing rooms

blocking: the planned movement and grouping of the actors on stage

blocking the shots: figuring out where the camera goes and what the actors' movements are for a shot

centre stage: the part of the stage midway between downstage and upstage

cut: the director's instruction to stop filming; the visual transition created in film editing when two shots are connected

downstage: the part of the stage closest to the audience

final cut: the finished edit of a film which the audience sees

floor plan: a diagram of the stage which shows the layout of scenery and props

front of the house: the theatre seating and lobby area

jump cut: a method of joining shots together so that there is a noticeable change in the action

match cut: a method of joining shots together so that they are connected smoothly and logically

motivation: the actor's reason for moving on stage

offstage: the part of the stage that is not visible to the audience

onstage: the part of the stage that is visible to the audience

political allegory: an extended metaphor in which the characters and actions in a narrative represent actual people and events

print it: what the director says when the take is good enough to use

props: the objects used by actors on stage (such as a fan or wallet) and all objects necessary to complete the set (such as furniture and plants)

rough cut: the first attempt to assemble the shots in a film

set: the physical environment onstage in which the play unfolds

stage left: left side of the stage from the performer's point of view

stage right: right side of the stage from the performer's point of view

storyboard: a graphic organizer that summarizes the visual and audio material in each scene

take: a sequence of shots that is being filmed

upstage: the part of the stage farthest from the audience

wings: the offstage space at right and left of the onstage area

Suggested Responses

Section 1: Lesson 1

1.

Position	Roles and Responsibilities
Producer	takes care of the money and the business end of the production
Director	interprets the script, chooses the cast and crew, and takes responsibility for everything that is seen on the stage
Actor	memorizes the lines, develops an interpretation of a character with the help of the director, performs the play according to the director's vision
Set and Prop Designer	designs an effective set with suitable props; supervises the construction of the set and the acquisition of props
Lighting and Sound Designer	creates lighting and sound effects that provide just the right mood for the play; supervises the crew who set up, operate, and make repairs to the equipment
Costume and Makeup Designer	decides on appropriate costumes and makeup; supervises the creation of costumes and the application of makeup
Assistant Director (Stage Manager)	helps the director; distributes scripts and production schedules; arranges rehearsal space; schedules production meetings; calls cues; and keeps a prompt book

2. Many actors enjoy working in live theatre because it is immediate. Many actors have commented that when all the elements of theatre are working together, magic happens. They enjoy the give and take between performers and the audience, the energy and excitement of a live presentation.

3. Responses will vary. Following is an example:

WOMAN (*smiling*): So, what do you think of your daughter's new boyfriend?

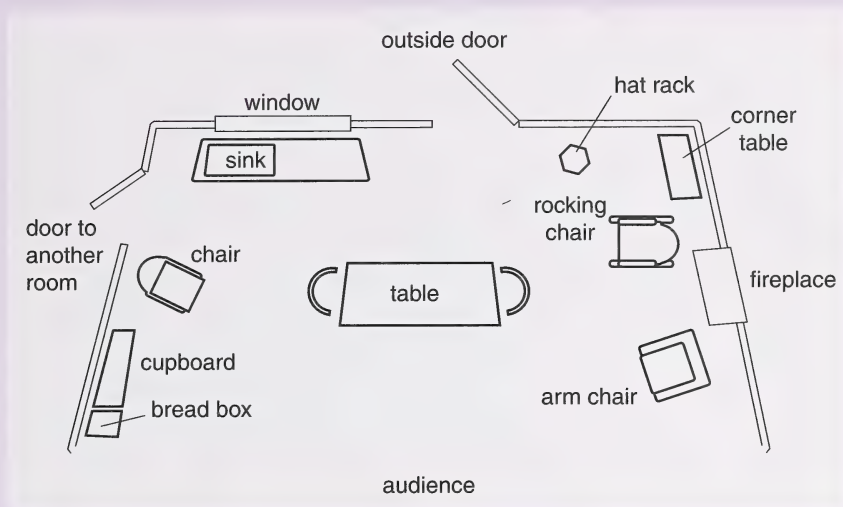
MAN (*grits his teeth and makes angry noises, sobs, and then composes himself*): Uh, well, he's all right, I guess.

4. The comic strip can illustrate emotion through facial expressions and gestures. The script gives directions, but the character must interpret body language.

Section 1: Lesson 2

1.
 - a. Detectives attempt to find a motive for two reasons. First, knowing the motive is helpful in finding the murderer. Second, knowing the motive is helpful in deciding whether the murder was premeditated.
 - b. Motives for murder may include greed, hate, envy, jealousy, and revenge.
2.
 - a. The three men have come to investigate the murder of John Wright. Henry Peters is the sheriff, George Henderson is the county attorney, and Lewis Hale is John Wright's neighbour and the person who found his body.
 - b. The two women are there to obtain some clothes and personal belongings for Minnie Wright, the victim's wife and the suspect. Mrs. Peters is the sheriff's wife. Mrs. Hale is the wife of Lewis Hale.
 - c. Mr. Hale has the most lines in this scene.
 - d. This scene is important because it gives the background to the play—what happened before the actors came on stage.
3.
 - a. Mr. Wright was strangled.
 - b. Mrs. Wright seems to be in shock. She is detached and calm. She does not seem to know what has happened.
 - c. Mrs. Hale is a neighbour of Mrs. Wright and, although they were not friends, she seems to be protective of her. Mrs. Hale understands how difficult things can be for women on a farm.
4. The following ideas would help to contribute to a gloomy kitchen:
 - dark, drab colours
 - dim, cold lighting
 - bare, functional kitchen furniture with no adornment
5.
 - a. The props needed for the scene are a sink with a window above it, a kitchen table with two chairs at either end, a hat rack, a fireplace, a door leading to the other parts of the house, an arm chair, a rocking chair, a cupboard and a chair, some unwashed pans, a loaf of bread, a bread box, and a dish towel.

b. Compare your floor plan to the following plan:



6. The details that Mrs. Hale shares of her memories of Mrs. Wright as a young person create an image of a small, young woman who liked music, sang in a choir, and dressed in pretty clothes. These details contrast with the description of Mrs. Wright after she married her husband. She is isolated, lonely, and timid; she dresses in shabby clothes, and has few pleasures.
7. Both women understand how hard it is for a woman in Mrs. Wright's position. They put themselves in her place and are sympathetic. Mrs. Hale also feels guilty because she had not befriended Mrs. Wright earlier.
8. The men are amused with the women's conversation. They view the women's remarks as trivial and unimportant.
9. The audience learns that Mr. Wright was a hard, mean man.
10. The ill-stitched quilt, broken birdcage door, and dead canary are important pieces of evidence that point to the killer and the motive. The broken door of the cage and the dead canary with a broken neck indicate that Mr. Wright probably roughly removed the bird from the cage and strangled it. The ill-stitched quilt indicates that Mrs. Wright was very upset. These pieces of evidence suggest that Minnie Wright killed her husband because he strangled her canary.
11. Following are the two personal experiences that Mrs. Peters relates:
 - She recalls a boy killing a kitten with a hatchet. She remembers the anger she felt at the boy's cruelty.
 - She recalls the loneliness she felt as a young, married person when her child died.

Mrs. Peters's memory of the kitten being killed makes her understand how Mrs. Wright must have felt when her canary was killed. Mrs. Peters's memory of the loneliness she felt when her child died makes her empathize with Mrs. Wright's loneliness.

12. At the end of the play, the women have solved the murder. They know who the killer is and her motive. The men suspect that Mrs. Wright is the murderer, but they have no proof or motive.

Section 1: Lesson 3

1. Heat lightning is actually regular lightning produced by a distant thunderstorm. People see the lightning, but do not hear the thunder because lightning bolts can be seen as far as 160 km away and thunder, in comparison, has a much shorter range of detection—usually less than 25 km in a quiet, rural setting and under 8 km in a noisy, city environment.
2.
 - a. The girl is under the impression the murderer is chasing her, and she assumes the first man is not the murderer because he is already in the bus station. The girl views him as respectable because he is nice looking and well dressed in a topcoat and soft, felt hat. He also speaks calmly and reassuringly.
 - b. The girl is expecting the murderer to come after her, so she jumps to the conclusion that the second man is the killer. Also she views the second man as untrustworthy because he is not as good-looking as the first man and he is more agitated.
 - c. The first man likely wants to discover how much the girl knows and whether she can identify him as the murderer.
 - d. The girl lies to the second man because she assumes he is the killer. She does not want him to know what she has seen.
 - e. The bus is empty and the first man says he is not getting on the bus, so the girl is afraid to get on the bus alone with the second man.
 - f. The second man assumes at first that the girl and the first man are a romantic couple.
 - g. The girl means that she now thinks the second man was not the killer after all.
 - h. The flashlight is the one the girl dropped near the scene of the crime. This proves that the first man is actually the murderer.
 - i. The first man wants to kill the girl because he believes she can identify him as the murderer.

Section 2: Lesson 1

There are no questions for this lesson.

Section 2: Lesson 2

1. a. According to Rod Serling, the fifth dimension is the dimension of the imagination; it is the middle ground between science and superstition—an area called the twilight zone.

In this world, most things are three-dimensional; they have length, width, and height. Time is commonly accepted as the fourth dimension. The idea of a fourth dimension allowed science-fiction writers to speculate that just as people can go forward and backward in the three spatial dimensions, perhaps they could travel forwards and backwards in time as well.

- b. The series was likely called *The Twilight Zone* because the title sounded more frightening than *The Fifth Dimension*. People could relate to the idea of strange things happening in the shadows.
 - c. An unidentified object makes a screeching sound overhead and people see a flash of light. The power, telephones, and radios in the neighbourhood are not working. The narrator adds to the suspense by saying, “Maple Street. Six-forty-four p.m. on a late September evening. Maple Street in the last calm and reflective moment . . . before the monsters came!”
 - d. Pete Van Horn leaves Maple Street to go over to Floral Street and check if their power is still on.
2. a. Tommy thinks that there were aliens from outer space in the object overhead and that the aliens are responsible for the strange occurrences. He further speculates that the aliens do not want the people to leave the neighbourhood.
 - b. Steve and Don’s theory is that the object was a meteor or something similar that affected the power and communication. No, they do not seem convinced; they are nervous.
 - c. The laughter is nervous and people look at each as they laugh. They are laughing this way because they are afraid and the story Tommy told them makes them more nervous.
3. a. The neighbours grow fearful of Goodman because his car starts on its own. They also recall that Goodman did not behave like the others—he did not come out to look at whatever flew overhead.
 - b. A fifth columnist is a secret supporter of an enemy, someone who engages in espionage or sabotage within defense lines or national borders.
 - c. Charlie’s comments are ironic because when he says, “it’s like going back into the dark ages,” he is referring to the lack of light. The audience, however, knows that the dark ages refers to the time period in Europe after the fall of the Roman Empire, which was characterized by lawlessness, superstition, and fear.

- d. Steve seems to be trying to calm everyone, and Charlie seems to be increasing the tension. Charlie turns on Steve and says, "You best watch who you are seen with, Steve! Until we get this straightened out, you ain't exactly above suspicion yourself."
 - e. A kangaroo court is a mock or illegal court that is set up in violation of established legal procedure. It can also be defined as a court that is characterized by dishonesty or incompetence.
 - f. Don becomes nervous of Steve because Steve spends hours in his basement on a ham radio set. The neighbours are getting more and more paranoid. Their tolerance for differences is decreasing.
4. a. Charlie is suggesting that their lives may be in danger from the aliens.
- b. The neighbours hear and see a figure approaching them in the dark. Tommy yells, "It's a monster." Two women cry, and mothers grab their children.
 - c. Steve is horrified by the shotgun. He tries to reason with the neighbours.
 - d. Responses will vary. Following is a sample response:
- I had a low opinion of Charlie. I thought he was panicking and inciting the others to violence. He was not acting rationally. I was appalled when he shot Pete Van Horn. I began to feel a bit sorry for Charlie when everyone turned against him, but I realized he was a real coward when he blamed Tommy.
- e. Responses will vary following is a sample response:
- Steve probably realizes that the crowd cannot be reasoned with any longer.
5. The unexpected twist is that aliens really had started all this.
6. The message is that the McCarthy hearings were unjust and paranoid. In the cartoon, McCarthy is depicted as saying, "We now have new and important evidence." The workmen are bringing a sign with graffiti on it. The implication is that evidence as weak as graffiti on a fence is being used to convict someone of being a communist.

Section 2: Lesson 3

- 1. a. Coalwood was a mining town, very isolated from the outside world. Radios brought news of outside events, but most activities centered around the mine, sports, and school. The mining company owned most of the town, and most of the men worked in the mines. The people were poor, but worked hard. Many miners and their families were dissatisfied with their work, and there were threats of strike action. The mine was a dangerous place to work and there was a fear of a cave-in. Some miners also suffered from lung ailments called black lung. There is a sense that the mine is dying, and people are lucky if they can escape from the town.
- b. Drab colours and dim lighting were used in the film. This adds to the realism of what it was like to live in a mining town in the 1950s.

- c. Homer's aspirations about becoming involved in space exploration contrast with the images of the mine. The shot of *Sputnik* in the sky is almost magical and the audience gets the sense of the awesomeness of space—a new frontier to conquer. On the other hand, the images of the dying mine are dark, dank, and dangerous.
2. The music in *October Sky* helps capture the sense of the 1950s. The music also adds some humour. For example, the shots of the rockets misfiring are set to "Ain't That a Shame."
3. Yes, the costumes and props helped to recreate the feeling of a small mining town the 1950s. The costumes, cars, radios, classrooms, and glass milk bottles were appropriate for that time period.
4.
 - a. Homer's mother is painting a mural of a beach scene. This is significant because it is her ambition to move to Myrtle Beach.
 - b. The director probably chose to tell the story from Homer's point of view. Like many teenagers Homer was unaware of his mother's needs and wants, so her painting goes almost unnoticed until the bullet goes into the mural.
5.
 - a. Homer's father is a strong figure. He stands up to injustice. For example, John intervenes when a man hits his son. John also appears to be a good worker and is respected in the community even though he is a manager and the miners are preparing to strike. John is not a complainer even though he has black lung, a disease caused by working in the mine. However, he does not support Homer's interest in rockets or Homer's ambition to win the science scholarship and go to college. When all the rest of the community is helping Homer, John seems to be uninterested and unsupportive.
 - b. Homer's father seems to have different plans for his son. He wants Homer to follow in his footsteps at the mine. He treats Homer differently than his other son who is an athlete. In the end, however, he is able to change and he shows up for the final rocket launch.
6.
 - a. The audience learns about the letters to Werner von Braun through voice-over readings of the letters.
 - b. The chance meeting may have been included in order to develop the father-son conflict more fully. Homer's father seems to be jealous of his son's relationship with Dr. von Braun. John comments that Homer met his big hero and didn't even recognize him. Homer replies that von Braun is not his hero—his father is. This seems to help in the reconciliation between father and son.
7. The relationship between Homer and the other Rocket boys is a close friendship. They support each other. When only one person can go to the science fair, the others agree Homer should be the one to go.

Section 2: Lesson 4

There are no questions for this lesson.

Section 3: Lesson 1

1.
 - a. The SQ3R method is a great way to study new non-fiction material and to review notes and material. You could also use this method to read an essay or an article—or even a serious work of fiction that you want to understand as well as possible. Most literary texts cannot easily be surveyed because they often lack headings or graphics. However, you can adapt the SQ3R method to literary texts by creating questions from titles or speculating about characters and the outcomes of conflicts. You might also find it useful to break longer literary works into parts and pause at the end of each part to recite and review.
 - b. The SQ3R method is designed to help you analyze a text and remember important points. When you are reading a story or a poem, you should savour the experience. Poetry, in particular, should appeal to your emotions and your senses. (On an exam, however, you might want to break a poem into its parts—sentences or stanzas—to help you understand the meaning.)
2.
 - a. Cramming for a test (studying the night before) may lead to disaster. It is hard to remember a lot of details stuffed into your brain at the last minute. Try to review a little at a time over a period of several days (or even weeks). It is fine to do a final review the night before, but do not try to memorize everything the night before an important test.
 - b. If you study late at night, you may find that you are exhausted the next day when you are writing your test. Try to get a good night's sleep before your test so that you are alert and rested when you are writing the test.
 - c. If you have worked diligently through your English Language Arts 20-2 course, you probably will not have to do as much studying for your final test as for some other courses. On the other hand, you should review at least some of the literature to refresh your memory. You should also review your glossary, assignment booklets, and modules.
 - d. Although you may find studying with friends enjoyable, you will likely find that you can be easily distracted and that you will accomplish less. Of course, if you can keep your mind on your studying, you may be able to help someone else or get help if you need it. Group work can be a very useful and productive activity, but there are times when you have to be alone to really concentrate.
 - e. Television and music can distract your attention, sometimes without your even realizing it. The best studying is usually done in a quiet environment, away from interruptions and distractions. This can vary from person to person; some are much better at tuning out distracting noises than others. No one works well in front of a TV, but if background music helps you drown out distracting noises and focus on your work, it is not necessarily a bad thing.
 - f. There is nothing to be gained by skimming over everything. For example, if you try to reread all the literature in the course, you will not take in or remember much of it. Be selective; decide what is most important and study it thoroughly using the SQ3R method or a variation of it.
3. Your study schedule should enable you to spread out your studying over several days. To prevent boredom, you might want to spend an hour reviewing English. Then after a short break, you can switch to another subject.

Section 3: Lesson 2

1. A
 2. D
 3. C
 4. B
 5. C
 6. D
7. Note that there are two parts to the question. Did you use complete sentences? Did you provide examples to support your answer? Following is a sample response:

It is important for a communicator to be aware of who his or her audience is because different audiences have different needs and expectations. A good communicator must take this into consideration and adjust the message to meet the needs of the audience. For example, a story written for young children would use different vocabulary and subject matter than a story written for adults. Similarly, a speech made at a family gathering would have a different tone than a speech made to a town council.

8. Your response should address questions such as the following:
- What message or idea does the photograph convey?
 - Is this a close-up, medium, or long shot? Discuss why the photographer chose this type of shot for this photograph.
 - Is this an eye-level shot, high-angle shot, or low-angle shot? Discuss why the photographer choose this type of shot.
 - How does the lighting contribute to the message, mood, or visual impact of the photograph?
9. a. You would most likely write a letter to the editor to express your opinion publicly on an issue like this one. To prepare for a question such as this, review strategies for expressing opinion and for presenting logical arguments.
- b. You would write a persuasive letter to the service club to convince the members that you are the best candidate for this program. Because this type of letter includes elements of a letter of application as well as elements of a proposal, you may find it helpful to review both topics.
- c. An application for a summer job would require a letter of application and possibly a résumé. Review these two areas to prepare for a question of this type.

Readings

Trifles

by Susan Glaspell

CHARACTERS:

Mr. Peters (Sheriff)
Mr. Hale (neighbour)
Mr. Henderson (County Attorney)
Mrs. Peters
Mrs. Hale

(SCENE: *The kitchen in the now abandoned farmhouse of JOHN WRIGHT, a gloomy kitchen, and left without having been put in order—unwashed pans under the sink, a loaf of bread outside the bread-box, a dish-towel on the table—other signs of incompleting work. At the rear the outer door opens and the SHERIFF comes in followed by the COUNTY ATTORNEY and HALE. The SHERIFF and HALE are men in middle life, the COUNTY ATTORNEY is a young man; all are much bundled up and go at once to the stove. They are followed by the two women—the SHERIFF'S wife first; she is a slight wiry woman, a thin nervous face. MRS. HALE is larger and would ordinarily be called more comfortable looking, but she is disturbed now and looks fearfully about as she enters. The women have come in slowly, and stand close together near the door.*)

COUNTY ATTORNEY (*rubbing his hands*): This feels good. Come up to the fire, ladies.

MRS. PETERS (*after taking a step forward*): I'm not—cold.

SHERIFF (*unbuttoning his overcoat and stepping away from the stove as if to mark the beginning of official business*): Now, Mr. Hale, before we move things about, you explain to Mr. Henderson just what you saw when you came here yesterday morning.

COUNTY ATTORNEY: By the way, has anything been moved? Are things just as you left them yesterday?

SHERIFF (*looking about*): It's just the same. When it dropped below zero last night I thought I'd better send Frank out this morning to make a fire for us—no use getting pneumonia with a big case on, but I told him not to touch anything except the stove—and you know Frank.

COUNTY ATTORNEY: Somebody should have been left here yesterday.

SHERIFF: Oh—yesterday. When I had to send Frank to Morris Center for that man who went crazy—I want you to know I had my hands full yesterday. I knew you could get back from Omaha by today and as long as I went over everything here myself—

COUNTY ATTORNEY: Well, Mr. Hale, tell just what happened when you came here yesterday morning.

HALE: Harry and I had started to town with a load of potatoes. We came along the road from my place and as I got here I said, "I'm going to see if I can't get John Wright to go in with me on a party telephone." I spoke to Wright about it once before and he put me off, saying folks talked too much anyway, and all he asked was peace and quiet—I guess you know about how much he talked himself, but I thought maybe if I went to the house and talked about it before his wife, though I said to Harry that I didn't know as what his wife wanted made much difference to John—

COUNTY ATTORNEY: Let's talk about that later, Mr. Hale. I do want to talk about that, but tell now just what happened when you got to the house.

HALE: I didn't hear or see anything; I knocked at the door, and still it was all quiet inside. I knew they must be up, it was past eight o'clock. So I knocked again, and I thought I heard somebody say, "Come in." I wasn't sure, I'm not sure yet,

but I opened the door—this door [*indicating the door by which the two women are still standing*] and there in that rocker—[*pointing to it*] sat Mrs. Wright.

(*They all look at the rocker.*)

COUNTY ATTORNEY: What—was she doing?

HALE: She was rockin' back and forth. She had her apron in her hand and was kind of—pleating it.

COUNTY ATTORNEY: And how did she—look?

HALE: Well, she looked queer.

COUNTY ATTORNEY: How do you mean—queer?

HALE: Well, as if she didn't know what she was going to do next. And kind of done up.

COUNTY ATTORNEY: How did she seem to feel about your coming?

HALE: Why, I don't think she minded—one way or other. She didn't pay much attention. I said, "How do, Mrs. Wright, it's cold, ain't it?" And she said, "Is it?"—and went on kind of pleating at her apron. Well, I was surprised; she didn't ask me to come up to the stove, or to set down, but just sat there, not even looking at me, so I said, "I want to see John." And then she—laughed, I guess you would call it a laugh. I thought of Harry and the team outside, so I said a little sharp: "Can't I see John?" "No," she says, kind o' dull like. "Ain't he home?" says I. "Yes," says she, "he's home." "Then why can't I see him?" I asked her, out of patience. "'Cause he's dead," says she. "Dead?" says I. She just nodded her head, not getting a bit excited, but rockin' back and forth. "Why—where is he?" says I, not knowing what to say. She just pointed upstairs—like that (*himself pointing to the room above*). I got up, with the idea of going up there. I walked from there to here—then I says, "Why, what did he die of?" "He died of a rope round his neck," says she, and just went on pleatin' at her apron. Well, I went out and called Harry. I thought I might—need help. We went upstairs and there he was lyin'—

COUNTY ATTORNEY: I think I'd rather have you go into that upstairs, where you can point it all out. Just go on now with the rest of the story.

HALE: Well, my first thought was to get that rope off. It looked . . . (*stops, his face twitches*) . . . but Harry, he went up to him, and he said, "No,

he's dead all right, and we'd better not touch anything." So we went back downstairs. She was still sitting that same way. "Has anybody been notified?" I asked. "No," says she, unconcerned. "Who did this, Mrs. Wright?" said Harry. He said it business-like—and she stopped pleatin' of her apron. "I don't know," she says. "You don't *know*?" says Harry. "No," says she. "Weren't you sleepin' in the bed with him?" says Harry. "Yes," says she, "but I was on the inside." "Somebody slipped a rope round his neck and strangled him and you didn't wake up?" says Harry. "I didn't wake up," she said after him. We must 'a looked as if we didn't see how that could be, for after a minute she said, "I sleep sound." Harry was going to ask her more questions but I said maybe we ought to let her tell her story first to the coroner, or the sheriff, so Harry went fast as he could to Rivers' place, where there's a telephone.

COUNTY ATTORNEY: And what did Mrs. Wright do when she knew that you had gone for the coroner?

HALE: She moved from that chair to this one over here (*pointing to a small chair in the corner*) and just sat there with her hands held together and looking down. I got a feeling that I ought to make some conversation, so I said I had come in to see if John wanted to put in a telephone, and at that she started to laugh, and then she stopped and looked at me—scared. (*The County Attorney, who has had his note book out, makes a note.*) I dunno, maybe it wasn't scared. I wouldn't like to say it was. Soon Harry got back, and then Dr. Lloyd came, and you, Mr. Peters, and so I guess that's all I know that you don't.

COUNTY ATTORNEY (*looking around*): I guess we'll go upstairs first—and then out to the barn and around there. (*To the Sheriff.*) You're convinced that there was nothing important here—nothing that would point to any motive.

SHERIFF: Nothing here but kitchen things.

(*The County Attorney, after again looking around the kitchen, opens the door of a cupboard closet. He gets up on a chair and looks on a shelf. Pulls his hand away, sticky.*)

COUNTY ATTORNEY: Here's a nice mess.

(The women draw nearer.)

PETERS *(to the other woman)*: Oh, her fruit; it did freeze. *(To the Lawyer.)* She worried about that when it turned so cold. She said the fire'd go out and her jars would break.

SHERIFF: Well, can you beat the women! Held for murder and worryin' about her preserves.

COUNTY ATTORNEY: I guess before we're through she may have something more serious than preserves to worry about.

HALE: Well, women are used to worrying over trifles.

(The two women move a little closer together.)

COUNTY ATTORNEY *(with the gallantry of a young politician)*: And yet, for all their worries, what would we do without the ladies? *(The women do not unbend. He goes to the sink, takes dipperful of water from the pail and, pouring it into a basin, washes his hands. Starts to wipe them on the roller towel, turns it for a cleaner place.)* Dirty towels! *(Kicks his foot against the pans under the sink.)* Not much of a housekeeper, would you say, ladies?

MRS. HALE *(stiffly)*: There's a great deal of work to be done on a farm.

COUNTY ATTORNEY: To be sure. And yet . . . *(with a little bow to her)* . . . I know there are some Dickson county farmhouses which do not have such roller towels. *(He gives it a pull to expose its full length again.)*

MRS. HALE: Those towels get dirty awful quick. Men's hands aren't always as clean as they might be.

COUNTY ATTORNEY: Ah, loyal to your sex, I see. But you and Mrs. Wright were neighbors. I suppose you were friends, too.

MRS. HALE *(shaking her head)*: I've not seen much of her of late years. I've not been in this house—it's more than a year.

COUNTY ATTORNEY: And why was that? You didn't like her?

MRS. HALE: I liked her all well enough. Farmers' wives have their hands full, Mr. Henderson. And then—

COUNTY ATTORNEY: Yes—?

MRS. HALE *(looking about)*: It never seemed a very cheerful place.

COUNTY ATTORNEY: No—it's not cheerful. I shouldn't say she had the homemaking instinct.

MRS. HALE: Well, I don't know as Wright had, either.

COUNTY ATTORNEY: You mean that they didn't get on very well?

MRS. HALE: No, I don't mean anything. But I don't think a place'd be any cheerfuller for John Wright's being in it.

COUNTY ATTORNEY: I'd like to talk more of that a little later. I want to get the lay of things upstairs now. *(He goes to the left, where three steps lead to a stair door.)*

SHERIFF: I suppose anything Mrs. Peters does'll be all right. She was to take in some clothes for her, you know, and a few little things. We left in such a hurry yesterday.

COUNTY ATTORNEY: Yes, but I would like to see what you take, Mrs. Peters, and keep an eye out for anything that might be of use to us.

MRS. PETERS: Yes, Mr. Henderson.

(The women listen to the men's steps on the stairs, then look about the kitchen.)

Stop here and answer questions 2 to 5 on page 23.

MRS. HALE: I'd hate to have men coming into my kitchen, snooping around and criticizing. *(She arranges the pans under sink which the Lawyer had shoved out of place.)*

MRS. PETERS: Of course it's no more than their duty.

MRS. HALE: Duty's all right, but I guess that deputy sheriff that came out to make the fire might have got a little of this on *(gives the roller towel a pull)*. Wish I'd thought of that sooner. Seems mean to talk about her for not having things slicked up when she had to come away in such a hurry.

MRS. PETERS *(who has gone to a small table in the left rear corner of the room, and lifted on end of a towel that covers a pan)*: She had bread set. *(Stands still.)*

MRS. HALE *(eyes fixed on a loaf of bread beside the breadbox, which is on a low shelf at the other side of the room. Moves slowly toward it.)*:

She was going to put this in there. (*Picks up loaf, then abruptly drops it. In a manner of returning to familiar things.*) It's a shame about her fruit. I wonder if it's all gone. (*Gets up on the chair and looks.*) I think there's some here that's all right, Mrs. Peters. Yes—here; (*Holding it toward the window.*) This is cherries, too. (*Looking again.*) I declare I believe that's the only one. (*Gets down, bottle in her hand. Goes to the sink and wipes it off on the outside.*) She'll feel awful bad after all her hard work in the hot weather. I remember the afternoon I put up my cherries last summer.

(*She puts the bottle on the big kitchen table, center of the room, front table. With a sigh, is about to sit down in the rocking chair. Before she is seated realizes what chair it is; with a slow look at it, steps back. The chair, which she has touched, rocks back and forth.*)

MRS. PETERS: Well, I must get those things from the front room closet. (*She goes to the door at the right, but after looking into the other room, steps back.*) You coming with me, Mrs. Hale? You could help me carry them. (*They go into the other room; reappear, Mrs. Peters carrying a dress and skirt, Mrs. Hale following with a pair of shoes.*)

MRS. PETERS: My, it's cold in there. (*She puts the cloth on the big table, and hurries to the stove.*)

MRS. HALE: (*examining the skirt*): Wright was close. I think maybe that's why she kept so much to herself. She didn't even belong to the Ladies' Aid. I suppose she felt she couldn't do her part, and then you don't enjoy things when you feel shabby. She used to wear pretty clothes and be lively, when she was Minnie Foster, one of the town girls singing in the choir. But that—oh, that was thirty years ago. This all you was to take?

MRS. PETERS: She said she wanted an apron. Funny thing to want, for there isn't much to get you dirty in jail, goodness knows. But I suppose just to make her feel more natural. She said they was in the top drawer in this cupboard. Yes, here. And then her little shawl that always hung behind the door. (*Opens stair door and looks.*) Yes, here it is. (*Quickly shuts door leading upstairs.*)

MRS. HALE (*abruptly moving toward her*): Mrs. Peters? Do you think she did it?

MRS. PETERS (*in a frightened voice*): Oh, I don't know.

MRS. HALE: Well, I don't think she did. Asking for an apron and her little shawl. Worrying about her fruit.

MRS. PETERS (*starts to speak, glances up, where footsteps are heard in the room above. In a low voice*): Mrs. Peters says it looks bad for her. Mr. Henderson is awful sarcastic in speech, and he'll make fun of her sayin' she didn't wake up.

MRS. HALE: Well, I guess John Wright didn't wake when they was slipping that rope under his neck.

MRS. PETERS: No, it's strange. It must have been done awful crafty and still. They say it was such a—funny way to kill a man, rigging it all up like that.

MRS. HALE: That's just what Mr. Hale said. There was a gun in the house. He says that's what he can't understand.

MRS. PETERS: Mr. Henderson said coming out that what was needed for the case was a motive; something to show anger or—sudden feeling.

MRS. HALE (*who is standing by the table*): Well, I don't see any signs of anger around here. (*she puts her hand on the dish towel which lies on the table, stands looking down at the table, one half of which is clean, the other half messy.*) It's wiped here. (*Makes a move as if to finish work, then turns and looks at loaf of bread outside the breadbox. Drops towel. In that voice of coming back to familiar things.*) Wonder how they are finding things upstairs? I hope she had it a little more there. You know, it seems kind of sneaking. Locking her up in town and then coming out here and trying to get her own house to turn against her!

MRS. PETERS: But, Mrs. Hale, the law is the law.

MRS. HALE: I s'pose 'tis. (*Unbuttoning her coat.*) Better loosen up your things, Mrs. Peters. You won't feel them when you go out. (*Mrs. Peters takes off her fur tippet, goes to hang it on hook at the back of room, stands looking at the under part of the small corner table.*)

MRS. PETERS: She was piecing a quilt. (*She brings the large sewing basket, and they look at the bright pieces.*)

MRS. HALE: It's log cabin pattern. Pretty, isn't it? I wonder if she was goin' to quilt or just knot it? (*Footsteps have been heard coming down the stairs. The Sheriff enters, followed by Hale and the County Attorney.*)

SHERIFF: They wonder if she was going to quilt it or just knot it. (*The men laugh, the women look abashed.*)

COUNTY ATTORNEY (*rubbing his hands over the stove*): Frank's fire didn't do much up there, did it? Well, let's go out to the barn and get that cleared up. (*The men go outside.*)

Stop here and answer questions 6 to 8 on page 24.

MRS. HALE (*resentfully*): I don't know as there's anything so strange, our takin' up our time with little things while we're waiting for them to get the evidence. (*She sits down at the big table, smoothing out a block with decision.*) I don't see as it's anything to laugh about.

MRS. PETERS (*apologetically*): Of course they've got awful important things on their minds. (*Pulls up a chair and joins Mrs. Hale at the table.*)

MRS. HALE (*examining another block*): Mrs. Peters, look at this one. Here, this is the one she was working on, and look at the sewing! All the rest of it has been so nice and even. And look at this! It's all over the place! Why, it looks as if she didn't know what she was about! (*After she has said this, they look at each other, then start to glance back at the door. After an instant Mrs. Hale has pulled at a knot and ripped the sewing.*)

MRS. PETERS: Oh, what are you doing, Mrs. Hale?

MRS. HALE (*mildly*): Just pulling out a stitch or two that's not sewed very good. (*Threading a needle*). Bad sewing always made me fidgety.

MRS. PETERS (*nervously*): I don't think we ought to touch things.

MRS. HALE: I'll just finish up this end. (*Suddenly stopping and leaning forward.*) Mrs. Peters?

MRS. PETERS: Yes, Mrs. Hale?

MRS. HALE: What do you suppose she was so nervous about?

MRS. PETERS: Oh—I don't know. I don't know as she was nervous. I sometimes sew awful queer when I'm just tired. (*Mrs. Hale starts to say something looks at Mrs. Peters, then goes on sewing.*) Well, I must get these things wrapped up. They may be through sooner than we think. (*Putting apron and other things together.*) I wonder where I can find a piece of paper, and string.

MRS. HALE: In that cupboard, maybe.

MRS. PETER (*looking in cupboard*): Why, here's a birdcage. (*Holds it up.*) Did she have a bird, Mrs. Hale?

MRS. HALE: Why, I don't know whether she did or not—I've not been here for so long. There was a man around last year selling canaries cheap, but I don't know as she took one; maybe she did. She used to sing real pretty herself.

MRS. PETERS (*glancing around*): Seems funny to think of a bird here. But she must have had one, or why should she have a cage? I wonder what happened to it?

MRS. HALE: I s'pose maybe the cat got it.

MRS. PETERS: No, she didn't have a cat. She's got that feeling some people have about cats—being afraid of them. My cat got in her room, and she was real upset and asked me to take it out.

MRS. HALE: My sister Bessie was like that. Queer, ain't it?

MRS. PETERS (*examining the cage*): Why, look at this door. It's broke. One hinge is pulled apart.

MRS. HALE (*looking, too*): Looks as if someone must have been rough with it.

MRS. PETERS: Why, yes. (*She brings the cage forward and puts it on the table.*)

MRS. HALE: I wish if they're going to find any evidence they'd be about it. I don't like this place.

MRS. PETERS: But I'm awful glad you came with me, Mrs. Hale. It would be lonesome of me sitting here alone.

MRS. HALE: It would, wouldn't it? (*dropping her sewing*) But I tell you what I do wish, Mrs. Peters. I wish I had come over sometimes she was here.

I—(looking around the room)—wish I had.

MRS. PETERS: But of course you were awful busy, Mrs. Hale—your house and your children.

MRS. HALE: I could've come. I stayed away because it weren't cheerful—and that's why I ought to have come. I—I've never liked this place. Maybe because it's down in a hollow, and you don't see the road. I dunno what it is, but it's a lonesome place and always was. I wish I had come over to see Minnie Foster sometimes. I can see now—(Shakes her head.)

MRS. PETERS: Well, you mustn't reproach yourself, Mrs. Hale. Somehow we just don't see how it is with other folks until—something comes up.

MRS. HALE: Not having children makes less work—but it makes a quiet house, and Wright out to work all day, and no company when he did come in. Did you know John Wright, Mrs. Peters?

MRS. PETERS: Not to know him; I've seen him in town. They say he was a good man.

MRS. HALE: Yes—good; he didn't drink, and kept his word as well as most, I guess, and paid his debts. But he was a hard man, Mrs. Peters. Just to pass the time of day with him. (Shivers.) Like a raw wind that gets to the bone. (Pauses, her eye falling on the cage.) I should think she would 'a wanted a bird. But what do you suppose went with it?

MRS. PETERS: I don't know, unless it got sick and died. (She reaches over and swings the broken door, swings it again; both women watch it.)

MRS. HALE: She—come to think of it, she was kind of like a bird herself—real sweet and pretty, but kind of timid and—fluttery. How—she—did—change. (Silence; then as if struck by a happy thought and relieved to get back to everyday things.) Tell you what, Mrs. Peters, why don't you take the quilt in with you? It might take up her mind.

MRS. PETERS: Why, I think that's a real nice idea, Mrs. Hale. There couldn't possible be any objection to it, could there? Now, just what would I take? I wonder if her patches are in here—and her things. (They look in the sewing basket.)

MRS. HALE: Here's some red. I expect this has got sewing things in it (Brings out a fancy box.) What a pretty box. Looks like something somebody would give you. Maybe her scissors are in here. (Opens box. Suddenly puts her hand to her nose.) Why—(Mrs. Peters bend nearer, then turns her face away.) There's something wrapped up in this piece of silk.

MRS. PETERS: Why, this isn't her scissors.

MRS. HALE (lifting the silk): Oh, Mrs. Peters—it's—(Mrs. Peters bend closer.)

MRS. PETERS: It's the bird.

MRS. HALE (jumping up): But, Mrs. Peters—look at it. Its neck! Look at its neck! It's all—other side to.

MRS. PETERS: Somebody—wrung—its neck. (Their eyes meet. A look of growing comprehension of horror. Steps are heard outside. Mrs. Hale slips box under quilt pieces, and sinks into her chair. Enter Sheriff and County Attorney. Mrs. Peters rises.)

Stop here and answer questions 9 and 10 on page 25.

COUNTY ATTORNEY (as one turning from serious thing to little pleasantries): Well, ladies, have you decided whether she was going to quilt it or knot it?

MRS. PETERS: We think she was going to—knot it.

COUNTY ATTORNEY: Well, that's interesting, I'm sure. (Seeing the birdcage.) Has the bird flown?

MRS. HALE (putting more quilt pieces over the box): We think the—cat got it.

COUNTY ATTORNEY (preoccupied): Is there a cat?

(Mrs. Hale glances in a quick covert way at Mrs. Peters.)

MRS. PETERS: Well, not now. They're superstitious, you know. They leave.

COUNTY ATTORNEY (to Sheriff Peters, continuing an interrupted conversation): No sign at all of anyone having come from the outside. Their own rope. Now let's go up again and go over it piece by piece. (They start upstairs.) It would have to have been someone who knew just the—

(Mrs. Peters sits down. The two women sit there not looking at one another, but as if peering into something and at the same time holding back. When they talk now, it is the manner of feeling their way over strange ground, as if afraid of what they are saying, but as if they cannot help saying it.)

MRS. HALE: She liked the bird. She was going to bury it in that pretty box.

MRS. PETERS *(in a whisper)*: When I was a girl—my kitten—there was a boy took a hatchet, and before my eyes—and before I could get there—*(Covers her face an instant.)* If they hadn't held me back, I would have—*(Catches herself, looks upstairs, where steps are heard, falters weakly.)*—hurt him.

MRS. HALE *(with a slow look around her)*: I wonder how it would seem never to have had any children around. *(Pause.)* No, Wright wouldn't like the bird—a thing that sang. She used to sing. He killed that, too.

MRS. PETERS *(moving uneasily)*: We don't know who killed the bird.

MRS. HALE: I knew John Wright.

MRS. PETERS: It was an awful thing was done in this house that night, Mrs. Hale. Killing a man while he slept, slipping a rope around his neck that choked the life out of him.

MRS. HALE: His neck—choked the life out of him. *(Her hand goes out and rests on the birdcage.)*

MRS. PETERS *(with a rising voice)*: We don't know who killed him. We don't know.

MRS. HALE *(her own feeling not interrupted)*: If there'd been years and years of nothing, then a bird to sing to you, it would be awful—still, after the bird was still.

MRS. PETERS *(something within her speaking)*: I know what stillness is. When we homesteaded in Dakota, and my first baby died—after he was two years old, and me with no other then—

MRS. HALE *(moving)*: How soon do you suppose they'll be through, looking for evidence?

MRS. PETERS: I know what stillness is. *(Pulling herself back)*. The law has got to punish crime, Mrs. Hale.

MRS. HALE *(not as if answering that)*: I wish you'd seen Minnie Foster when she wore a white dress with blue ribbons and stood up

there in the choir and sang. *(A look around the room)*. Oh, I wish I'd come over here once in a while! That was a crime! That was a crime!

Who's going to punish that?

MRS. PETERS *(looking upstairs)*: We mustn't—take on.

MRS. HALE: I might have known she needed help! I know how things can be—for women. I tell you, it's queer, Mrs. Peters. We live close together and we live far apart. We all go through the same things—it's all just a different kind of the same thing. *(Brushes her eyes, noticing the bottle of fruit, reaches out for it.)* If I was you, I wouldn't tell her her fruit was gone. Tell her it ain't. Tell her it's all right. Take this in to prove it to her. She—she may never know whether it was broke or not.

MRS. PETERS *(Takes the bottle, looks about for something to wrap it in; takes petticoat from the clothes brought from the other room, very nervously begins winding this around the bottle. In a false voice)*: My, it's a good thing the men couldn't hear us. Wouldn't they just laugh! Getting all stirred up over a little thing like a—dead canary. As if that could have anything to do with—with—wouldn't they laugh! *(The men are heard coming downstairs.)*

MRS. HALE *(under her breath)*: Maybe they would—maybe they wouldn't.

COUNTY ATTORNEY: No, Peters, it's all perfectly clear except a reason for doing it. But you know juries when it comes to women. If there was some definite thing. Something to show—something to make a story about—a thing that would connect up with this strange way of doing it.

(The women's eyes meet for an instant. Enter Hale from outer door.)

HALE: Well, I've got the team around. Pretty cold out there.

COUNTY ATTORNEY: I'm going to stay here awhile by myself *(To the Sheriff)*. You can send Frank out for me, can't you? I want to go over everything. I'm not satisfied that we can't do better.

SHERIFF: Do you want to see what Mrs. Peters is going to take in? *(The Lawyer goes to the table, picks up the apron, laughs.)*

COUNTY ATTORNEY: Oh I guess they're not very dangerous things the ladies have picked up. (*Moves a few things about, disturbing the quilt pieces which cover the box. Steps back.*) No, Mrs. Peters doesn't need supervising. For that matter, a sheriff's wife is married to the law. Ever think of it that way, Mrs. Peters?

MRS. PETERS: Not—just that way.

SHERIFF (*chuckling*): Married to the law. (*Moves toward the other room.*) I just want you to come in here a minute, George. We ought to take a look at these windows.

COUNTY ATTORNEY (*scoffingly*): Oh, windows!

SHERIFF: We'll be right out, Mr. Hale.

(*Hale goes outside. The Sheriff follows the County Attorney into the other room. Then Mrs. Hale rises, hands tight together, looking intensely at Mrs. Peters, whose eyes take a slow turn,*

finally meeting Mrs. Hale's. A moment Mrs. Hale holds her, then her own eyes point the way to where the box is concealed. Suddenly Mrs. Peters throws back quilt pieces and tries to put the box in the bag she is wearing. It is too big. She opens box, starts to take the bird out, cannot touch it, goes to pieces, stands there helpless. Sound of a knob turning in the other room. Mrs. Hale snatches the box and puts it in the pocket of her big coat. Enter County Attorney and Sheriff.)

COUNTY ATTORNEY (*facetiously*): Well, Henry, at least we found out that she was not going to quilt it. She was going to—what is it you call it, ladies!

MRS. HALE (*her hand against her pocket*): We call it—knot it, Mr. Henderson.

You've finished reading the play. Now answer questions 11 and 12 on page 25.

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